The No-Sublet Clause and How to Beat It

After Begelman: Who's Running Hollywood? by Maureen Orth

Perry Duryea's Long-Distance Run for Governor

JUNE 12, 1978
ONE DOLLAR

NEW YORK

Have We Got a Special Section for You!

The Matchmaker

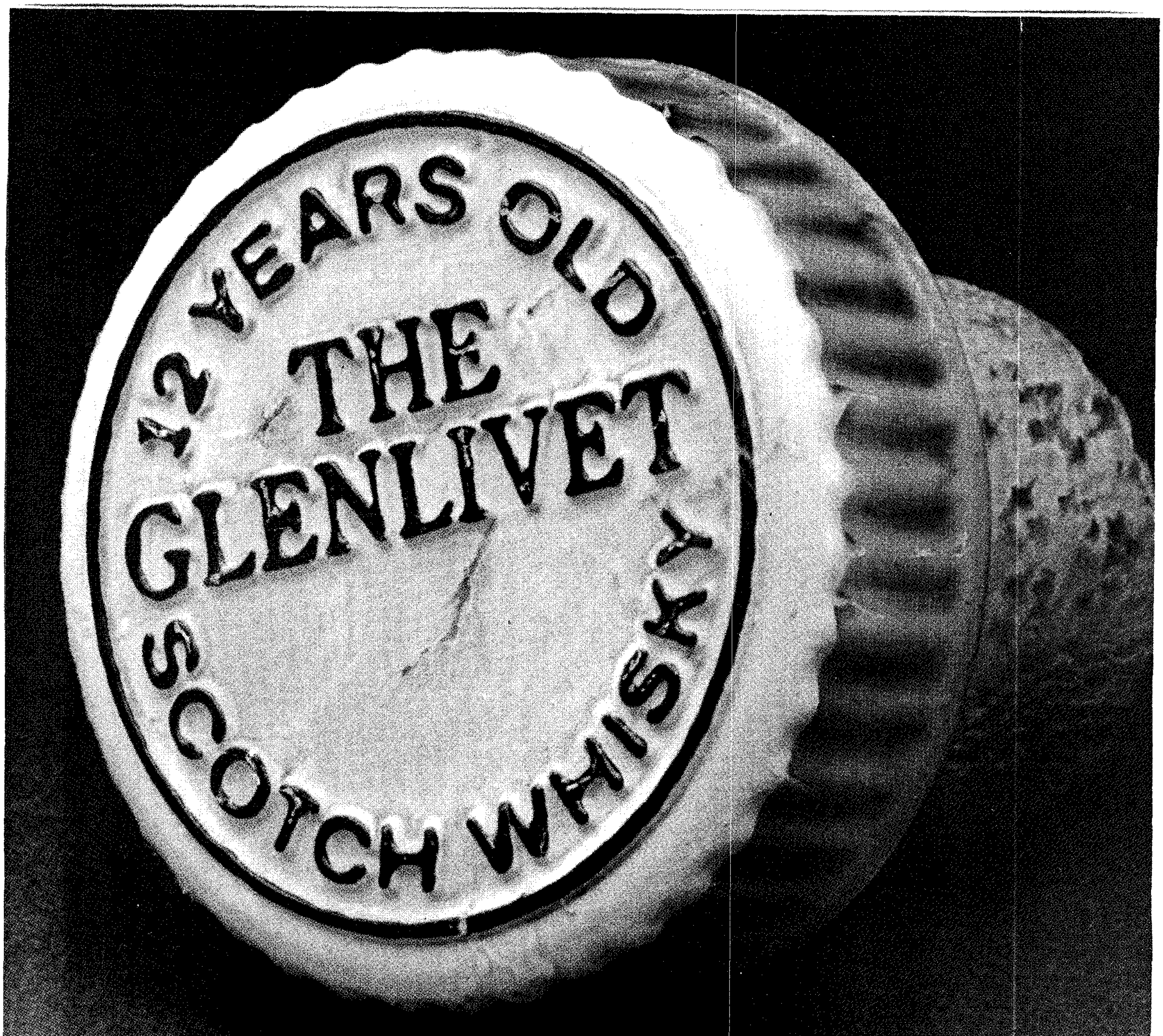
w New Yorkers
eet, Marry...
d Split Up

JUN 7 1978

Per

PROPERTY OF
LINCOLN CITY LIBRARIES
LINCOLN, NEBRASKA

590832 013 61LREF92 H446 JUN04
LINCOLN CITY LIBRARIES 1979
REFERENCE DEPT 23
136 SOUTH 14TH ST
LINCOLN NE 68508


12 YEARS OLD
THE GLENLIVET
SCOTCH WHISKY

150 years ago, it sealed the world's finest Scotch. It still does.

In 1824, when The Glenlivet was born, there was but one way to seal a bottle. With a cork.

And there was but one Scotch with flavor readily recognized as the standard by which other Scotches could always be judged.

Many bottle caps and many Scotches have followed.

But The Glenlivet, The Father of all Scotch, remains unchanged. Still made in Scotland's oldest licensed distillery, it is still the world's most expensive premium 12 year old Scotch.

And it is still sealed with a cork.

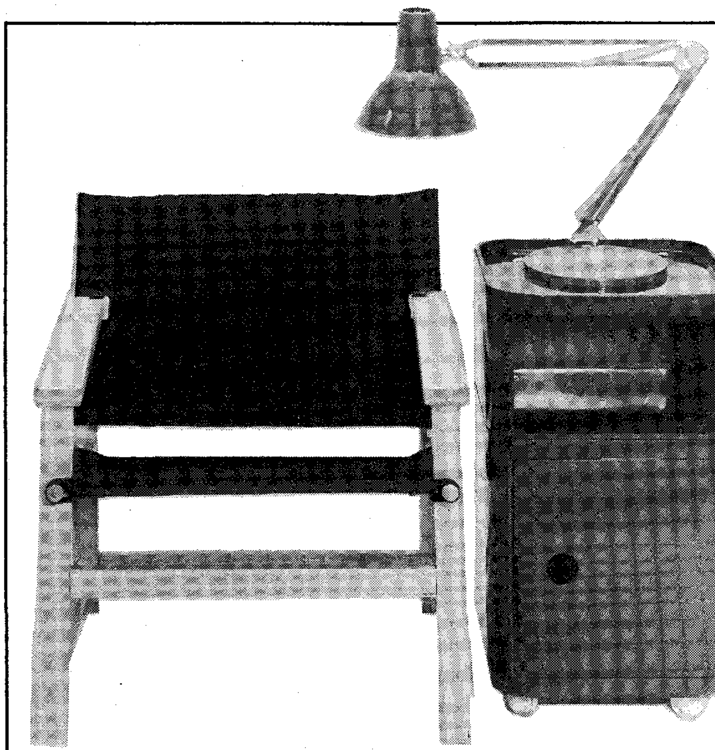
The Glenlivet
The father of all Scotch.

The GLENLIVET
12 YEARS OLD
The GLENLIVET
The Highland Malt Scotch Whisky

Imported by Seagram Distillers Co., N.Y., N.Y. 10022. 86 proof

the cellar's own instant environment

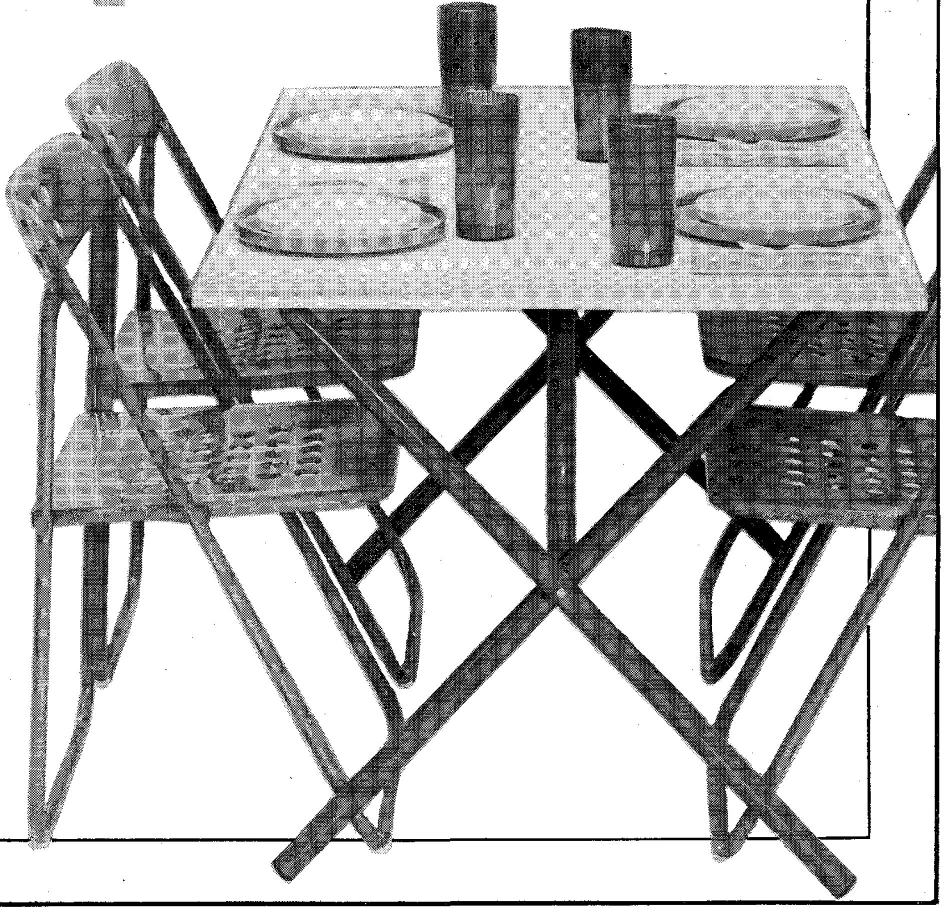
A whole new concept for your home that's as easy to buy as anything else you'd pick up in The Cellar. Easy pieces. Functional and fun. Adding dash to your environment in a flash. Flexible, adaptable, sturdy pieces at home anywhere the mood is informal and free. So next time you're in The Cellar, pick up on our great ideas-they're ready to take home-in an instant.



Nina Chair imported from Denmark. The chair to put anywhere, in canvas with natural beechwood frame. 23 ½" square seat x 26 ¾" high. Chocolate brown or natural. **$65.** Add 2.50 for delivery.

Multi-Cabinet Box with door stores anything from records to towels. Impact-resistant brown or white plastic on roll-about casters. Designed by Kartell for Beylerian. 15" x 15" x 26" high. **$60.** Add $5 for delivery.

Architect's Lamp imported from Denmark. Shed a little professional light on your work with this sleek lamp. Extends 33 inches. In red, yellow or white epoxy enamel colors. **$30.** Add 50¢ for delivery.

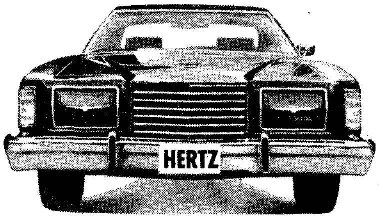


Tinett Table looks as good in the dining room as in the kitchen. Brown or red epoxy enamel tubular steel base and white Formica® top. 47½"L x 31½"W x 27 ½"H. **$125.** Add $15 for delivery.

Folding Bob Chair from Denmark. The choicest seat in the house in sturdy metal with red, white, yellow or brown enamel finish. **$18 ea.** Add 2.50 for delivery

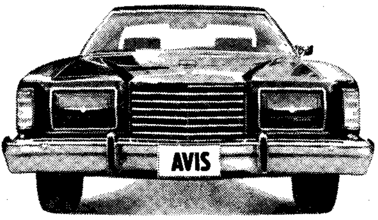
Instant Environment (D.617), The Cellar, Herald Square. To order, write or phone 24 hours every day. In NYC: 971-6000. NJ: 800-221-6822 or your nearest phone order number. Add sales tax. We regret, no COD's.

Olins Announces Rent Control.



29¢ a Mile

0¢ a Mile



29¢ a Mile

Most rent-a-car companies (and by most we mean Hertz and Avis) have a good thing going.

They charge you twice for the same service. First they charge you to rent a car, then they charge you to drive it.

The explanation for this strange practice is so subtle it's escaped everyone except Hertz and Avis.

For instance, if Hertz and Avis charge you $18.95 a day to rent a car, why do they charge you 29¢ a mile to drive it? And if they charge you 29¢ a mile to drive it, why do they charge you $18.95 to rent it? Surely you don't intend to rent a car and not drive it. And if you do, why doesn't Hertz and Avis call themselves the "Rent and/or Drive" company?

Think how absurd it would be if your landlord first charged you $425 a month to rent an apartment and then charged you an additional 29¢ for each hour you spent in it.

Although all this is rather humorous, at Olins we don't find it very funny.

Which is why we've created Rent Control.™

Under Rent Control,™ Olins will rent you a new Thunderbird, Fairmont, or any other car for that matter, at a flat rate. And no matter how many miles you put on it, the rate stays the same. You never pay *twice* for renting a car *once.*

You're also never in for a surprise.

At Hertz and Avis there's no limit to what you can pay. You can start at $18.95 and run up another $50 without realizing it. And by the time they make out your bill you're shocked to discover that it cost more than you had expected.

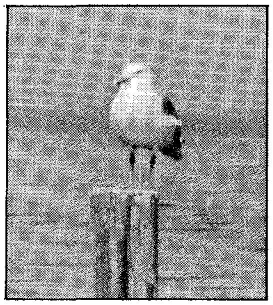
At Olins, the price we quote you when you take the car out is the price you pay when you bring it back.

It's tempting to charge the way Hertz and Avis do, but we wouldn't dare.

Charging less has proven to be a small price to pay for success.

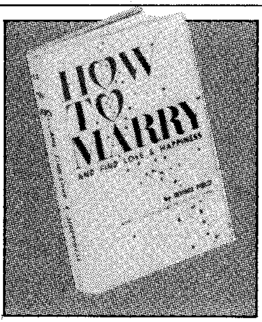
THE NEW OLINS: LT 1-6161

CONTENTS

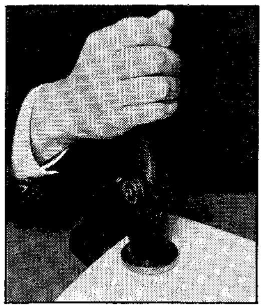


36

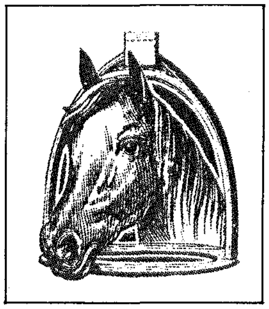
40



42



47



55

36

Who Is Perry Duryea and Why Is He Running for Governor?

By Jon Margolis

Bored with his legislative duties, Assemblyman Perry Duryea is looking for something else to do in Albany—being governor, for instance. Some old Duryea questions are being revived, like, does he believe in anything besides winning? Jon Margolis provides some answers.

40

Marriage in New York: They Do! They Do!

It's June again, and people are getting ready to tie the knot. Herewith, a portfolio of happy faces at their first stop on the wedding route, the Marriage License Bureau.

42

Matchmaker, Matchmaker

By Ellen Stern

According to Orthodox custom, every Jewish marriage had its broker. Today, however, you don't have to be Orthodox, or even Jewish, to meet your matchmaker.

47

Brooklyn: Reno of the Catholic Church

By Philip Nobile

What Reno is to most marriages, Brooklyn is to Catholics in search of a quick annulment. Contributing editor Philip Nobile, former seminarian and graduate of the Catholic University of Louvain, Belgium, examines the phenomenon.

55

Welcome to Belmont—They Love Horses, Don't They?

Interviews by Janet and Peter Barrett

As the 110th running of the Belmont Stakes nears—with its major question still to be affirmed, heh heh—it seemed like a good time to visit behind the scenes at the track. The Barretts did, chatting with Steve Cauthen's own agent, a trainer, and a former jockey.

59

After Begelman: The Whiz Kids Take Over

By Maureen Orth

Far from being dead as predicted, Hollywood today is full of new blood, most of it young, all of it energetic. The new generation of studio mogul, writer, director, etc., is likely to be 30-ish, a workaholic refugee from the New Left politics of the sixties, and loaded with big ideas. California-based Maureen Orth checks out what this all means for Movieland.

DEPARTMENTS

13

Politics: The Jews vs. the New York "Times"

By Sidney Zion

It is perceived by influential American Jews that the *Times* is leaning toward the Arab side in the Middle East. Well, the *Times* is not anti-Israel, but the emphasis *has* changed in some of its coverage.

65

Movies: Cannes—Homage to Catatonia

By Molly Haskell

As usual, the films themselves were only a small part of the Cannes Festival.

71

Jazz: On the Street Where It Lived

By Gary Giddins

Plans are under way to turn 52nd Street into a monument to its past glory.

72

Home Furnishings: Beauty and the Bistro

Authentic French restaurant furnishings provide the French touch at home.

74

The Urban Strategist: How to Sublet Without a Sublet Clause

By John Golden

There's likely to be some tricky fine print in your apartment lease. Still, if you must sublet, there are ways.

81

Music: American Ingenuity

By Alan Rich

Gunther Schuller brought some interesting native music to town.

82

Theater: Almost-Living Legends

By John Simon

Modigliani and Jesse James prove fit subjects for two promising new plays.

97

Art: Emblazoned Shields

By John Ashbery

Class and charm are but two of many attributes in Alan Shields's work.

104

Page of Lists: New York Shipwrecks

By Terry Clifford

Many brave hearts are asleep in the deep in nearby waters.

MISCELLANY

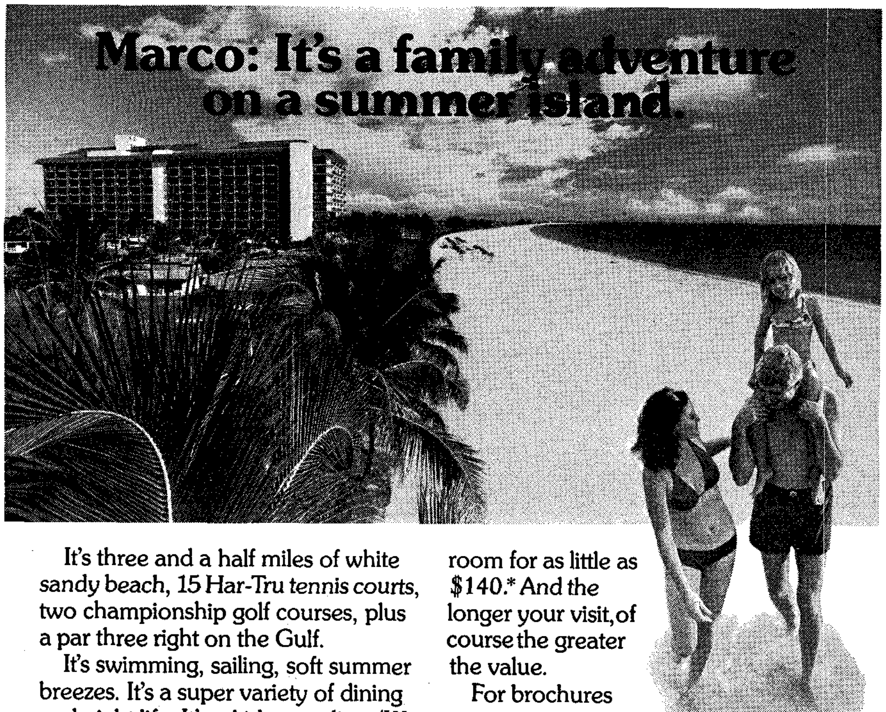
9 **Letters**
10 **New York Intelligencer,** *by Neal Travis*
15 **In and Around Town**
68 **Sales & Bargains,** *by Leonore Fleischer*
69 **Best Bets,** *by Ellen Stern*
84 **New York Classified**
90 **Travel Services**
91 **Town & Country Properties**
95 **London Sunday Times Crossword**
101 **Competition,** *by Mary Ann Madden*

Cover: Photographed by Harold Krieger; hair and makeup by Robert LaCourte.

JUNE 12, 1978—VOL. 11 NO. 24

The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, The Underground Gourmet, and The Urban Strategist. *New York* is published weekly (except for a combined issue the last two weeks in December) by the New York Magazine Company, Inc., 755 Second Avenue, New York, New York 10017. **Copyright © 1978 by the New York Magazine Company, Inc. All rights reserved.** Reproduction without permission is strictly prohibited. Joseph Gravitt Armstrong, President; Raymond R. Dittrich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President. Second-class postage paid at New York, New York, and at additional mailing offices. Editorial and business offices: 212 YU 6-4600. Send form 3579 to *New York*, Box 2979, Boulder, Colorado 80302. Subscription rates in United States and possessions: one year, $18; two years, $32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.


Marco: It's a family adventure
on a summer island.

It's three and a half miles of white sandy beach, 15 Har-Tru tennis courts, two championship golf courses, plus a par three right on the Gulf.

It's swimming, sailing, soft summer breezes. It's a super variety of dining and night life. It's a kids paradise. (We even have free children's programs.)

It's all here. On an island you can drive to. On Florida's West Coast. And now, by taking advantage of one of our special summer packages, you can have 8 days and 7 nights with a deluxe room for as little as $140.* And the longer your visit, of course the greater the value.

For brochures or reservations, see your travel agent. Or call us toll free (800) 237-7509. In Florida: (813) 394-2511. Marco Beach Hotel & Villas, Dept. NY, Marco Island, Fla. 33937

Marco Beach Hotel & Villas
One of America's great resorts.

*Per person, based on double occupancy. June 11-September 22.

We're
all you need
to know about
BRUCE
wood floors

This is *Bruce Stone Parquet* in genuine oak, prefinished in Smooth Hearth Brown. Economical, it can be installed anywhere — even over a concrete subfloor.

See the complete Bruce line at our convenient showroom, where you can choose from the largest wood floor collection in America.

Most floors in stock for immediate delivery or installation.

Hoboken Wood Floors

Just minutes from Times Square:

100 Willow St., East Rutherford, N.J.
Mon.-Fri., 9 to 5. Thurs. till 7
(212) 564-6818 (201) 933-9700
Send one dollar for full color brochure.

NEW YORK

Publisher and Editor in Chief
Joe Armstrong

Editor
John Berendt

Managing Editor
Laurie Jones

Executive Editors
Elizabeth Crow
John Van Doorn

Senior Editors
Susana Duncan, Deborah Harkins, Rhoda Koenig
Maureen Orth, Alan Rich, David Rosenthal
Ellen Stern, Alice K. Turner
Contributing Editors
John Ashbery, Claire Berman, Alexis Bespaloff
Seymour Britchky, Robert Brown
Nik Cohn, Orde Coombs, Delia Ephron
Edward Jay Epstein, Leonore Fleischer, Paul Gardner
Gael Greene, Anthony Haden-Guest, *T George Harris*
Molly Haskell, Denis Hamill, Michael Kramer
Mary Ann Madden, Philip Nobile, Nicholas Pileggi
Dotson Rader, Ron Rosenbaum, Blair Sabol, John Simon
Nick Thimmesch, Neal Travis, Chris Welles
Linda Wolfe, Sidney Zion
Around Town Editor
Ruth Gilbert
Assistant Editors
Frederick Allen, Merry Clark, Peter W. Devine (Copy)
Quita McMath, Sandra Morehouse
Editorial Assistants
Jennifer Cook, Florence Fletcher
David Frankel, Gerard Kavanagh, Carolyn Marsh
Rick Minicucci, Corky Pollan
Staff **Rosemary Del Vecchio, Suzanne Eagle**
Jim Kamish, Eileen Maguire

Design Director
Jean-Claude Suarès
Associate Art Directors
Ellen Blissman, Ken Kendrick
Art Staff **Amy de Neergaard, Judy Fendelman (Illustration Editor), Carol E. Sandgren, Norman Steck**
Geoff Stevens, Nina Subin (Photo Editor)
Jan Taborelli, Tom Tarnowsky

Associate Publisher
Cathleen Black

Circulation Director ***Mary Clark Zogott***
Circulation Manager **Barbara Gutman**
Circulation Staff **Mary Ann Allison, Robert Brodeur**
Deede Dickson, Arthur King, Minnette Reid
Shaila Small, Kathleen Tully

Production Manager ***Frank Sullivan***
Asst Production Manager **Richard Muehleman**
Production Assistants **Robin Berliner, Dee Dee Richardson**

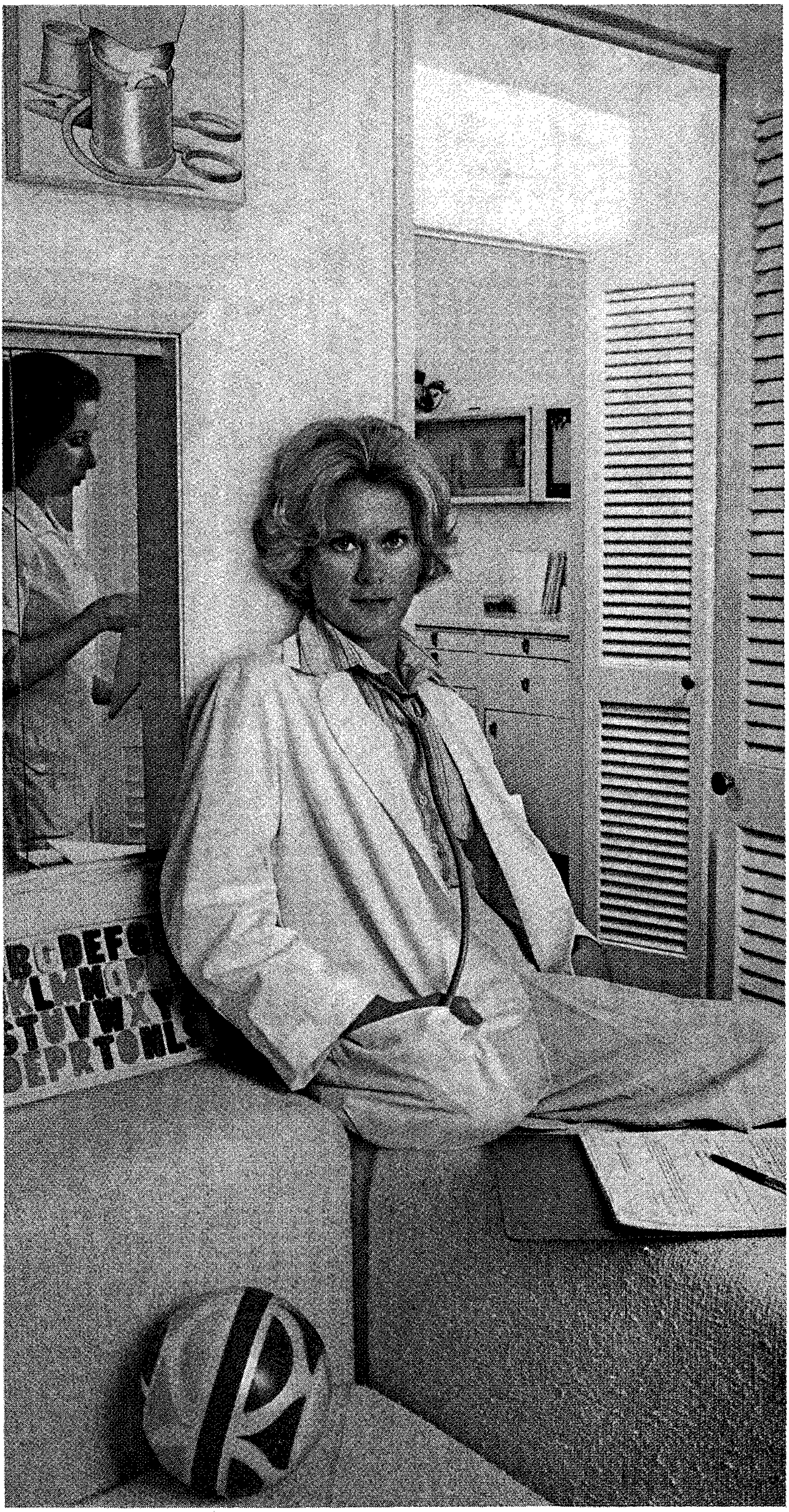
Associate Publisher Finance
Anthony F. Morgano
Controller **John D. Frantino**
Credit Manager **Shawn Norton**
Office Manager **Amalia Ferrante**
Staff Accountants **Conrado Perez, Carmine Tiero**
Advertising Coordinator **Suzzanne Anderson**
Computer Operations ***Nancy Clare***

Advertising Manager Branch Relations **Dianne Wallace**
Marketing Director **William Abbott**
Corporate Research Director **Eckart L. Guethe**
Assistant Research Director **Paul Black**
Advertising Promotion Director ***Wallis Lawrence***
Merchandising Manager **Patricia Munzer**
Advertising Sales Representatives
Joel A. Berger, Diane Cardozo, William Duke
Karen Ekberg, Michael L. Fulford, Sandy Godfrey
Joe Griggs, Suzy Hubbell
Bob Jacobssen, Charles F. Lind
Roger A. Steckler, Mary Jane Stephens
Chicago Office: M R (Bo) Macdonald 500 N Michigan Ave Room 512 Chicago Ill 60611 (312) 467-0588
Los Angeles Office: *T Swift Lockard 9665 Wilshire Blvd* Beverly Hills Ca 90212 (213) 273-7516
New England Office: Alec W Hay Box 448 North Scituate Mass 02060 (617) 545-2123
San Francisco Office: Thomas Martz 325 Pacific Ave San Francisco Ca 94111 (415) 986-5196
Classified Advertising Manager **Ellen Aronoff**
Staff **Pat Mazalatis**
New York Information Services **Harriet Krivit**
Staff **Andy Balee, Jill Bokor, Joan Cheda**
Elaine Crossland, Louise Dickson, Catherine Doyle
Myra Gray, Paula Horowitz, Anthony Irving
Robert Kassell, Lynn Klein, Deborah Kopech
Dorothy Loffman, Donna Maher, Ben Mansor
Mary Ann McCarthy, Nancy Pollock, Anna Preato
Annmarie Savery, Carol Vogel, Margaret Williams

Morning Has Broken.

New York Magazine
755 Second Avenue
New York New York 10017
212 986-4600

When your banking needs
require special attention.



It's time for the
Chase Advantage.

When you have more banking to do and less time to do it, it's time for the Chase Advantage.

It's time to have a Chase professional who knows what you need, and how to get it. How a loan can make your business more profitable. How Chase's new Advantage Credit can make your personal credit more convenient. Qualify for Advantage Credit and you can write your own loans up to $15,000 as simply as writing a check.

Your Chase banker can provide fresh ideas on every aspect of your personal and professional banking. He can also draw upon the massive resources of Chase to solve your particular financial problems.

Your banking deserves the personal attention of a Chase professional. It's time to give yourself the Chase Advantage.

CHASE

The
Chase Advantage

Member F.D.I.C.

REVLON

The Charlie you kiss with.

How a lipstick makes your mouth feel is almost as important as how it makes your mouth look. The creamy consistency of Charlie Extra-Extra Shine Lipstick makes your mouth feel soft, creamy, moist. The creaminess produces a luscious, glistening shine. And the colors—37 lipsticks, 14 glosses—are as pure and distinct as they are special. And that's how it is with Charlie lipstick.

Charlie
Extra Extra-Shine
Lipstick.

JUSTERINI & BROOKS Founded 1749

Why more dads prefer J&B than any other scotch:

Rare taste.

RARE
J&B
BLENDED SCOTCH WHISKY
PRODUCT OF SCOTLAND
Here's to you, Dad
To the father who always gave us the best.
To my favorite dad

J&B RARE SCOTCH

86 Proof Blended Scotch Whisky © 1978 Paddington Corp., N.Y.

LETTERS

Do It the Hard Way

Barbara Grizzuti Harrison's coverage of the born-again "phenomenon" ["Born Again in New York," May 22] was about as good as possible from someone on the outside looking in. As you must know, however, no one can report with depth and accuracy something that must be experienced. Being born again is essentially experiential. We at the Manhattan Church of the Nazarene accept Miss Harrison's challenge to "give saints to the city" *and* "provide private consolation for the alienated." Both are necessary.

Tragically, there were several gross misrepresentations of our organization and ministry. Billy Bray was a business consultant retained monthly by Lamb's Ministries until March '78, when misrepresentative statements similar to the ones in this article caused us to dismiss him and terminate our relationship. We have *no* intention to "zing Christ to them [juvenile girls] without their even knowing we've done it."

Let me restate that we have no intention to solicit or proselytize anyone in the juvenile runaway/prostitute rehabilitation program. We *do* believe the moral change through the power of God is essential for anyone to be whole, but it must come by choice not coercion. And *no one* can ever be "born again" without knowing it. The very act of being "born again" involves a faith choice. It is a matter of the will, or a rational decision to commit one's self to Jesus Christ.

Paul Moore
Pastor, Manhattan Church
of the Nazarene

Lingerie and Luxury

Randy Cohen's "Answers to Hard Questions" [May 15] was delightful. Except: Croesus's riches did not come from conquests, but from the gold-bearing river Pactolus, which flowed through his territory.

Otto F. Reiss
Publisher
"Art and Archaeology Newsletter"
Manhattan

In the May 15 issue of *New York*, Randy Cohen asks, "Is there no balm in Gilead?" He answers, "Perhaps not," although he goes on to note that there are bras manufactured in Mt. Gilead, North Carolina. Mt. Gilead is my birthplace, and I can report that there is balm in Gilead. The Norfolk Southern railroad, which passes through the town, gives names to its yards and sidings. One, within the town limits and just west of the center of town, is designated with a sign as "Balm." The name was probably chosen by an employee familiar with the biblical verse. Many thousands of bras have come from Gilead, but there is indeed balm there.

Charles M. Allen
Winston-Salem, N.C.

Where Sometimes Is Heard A Discouraging Word

It is usually a pleasure to be mentioned in your magazine, but I hope John Simon's pleasure at including me in those "outlandishly garbed" for the opening of *The Best Little Whorehouse in Texas* [May 8] is not a true example of his renowned fanaticism for accuracy.

My shirt was white satin, not silk. It came from the French Jean Store, not Neiman-Marcus. It was not a "cowboy suit"—only a shirt; the rest of my attire was strictly ordinary. There were no "Texas catchwords" on the shirt—only the names of a few U.S. cities and states.

However, I know I am lucky to have escaped with my life and no attention to further physical details.

Liz Smith
Manhattan

Misplaced Fête

In regard to Patricia Brooks's "Joy in the Streets" [May 29], the Atlantic Antic will be occurring in Boerum Hill, Cobble Hill, and Brooklyn Heights—not in Flatbush, as the article states. Also, there will be a parade, but it will originate from the corner of Hicks Street and Atlantic Avenue, not Hicks Street and Third Avenue.

The subway stops nearest to the festival should have been stated as Atlantic Avenue (IRT 2, 3, and 4 trains; IND D train), Pacific Street (BMT B, N, and RR trains), Hoyt-Schermerhorn (IND A train), and Bergen Street (IND GG and F trains).

Roselyn Kopit
Brooklyn

Correction: In "The Nine Mews," by Geraldine Fabrikant [May 29], the supermarket on Love Lane was identified as a Bohack's; it had been but is now a D'Agostino's. The error was ours and not Miss Fabrikant's.

YOUNG AMERICAN ARTISTS
1978 Exxon National Exhibition

The exhibition, which includes 55 works in various media, is designed to aid promising young American artists. One example by each participant will be acquired by the Guggenheim Museum for its permanent collection.

The participating artists are:

Siah Armajani
Scott Burton
John Egner
Denise Green
Bryan Hunt
Marilyn Lenkowsky
Robert Lawrance Lobe
Nachume Miller
Gordon Newton
Martin Puryear
Jenny Snider
Danny Williams
Scott Wixon

MAY 5–JUNE 16
GUGGENHEIM MUSEUM

Made possible by a grant from Exxon.

EXXON

NEW YORK INTELLIGENCER

Rozanne's Book On Back Burner

Gold: Recipe for mayoral story.

The storm over the Gracie Mansion cook (did she talk too much to the press?) has now abated, and Rozanne Gold is, for the moment at least, safe among the skillets. Good news for Rozanne, but not for the various entrepreneurs who had hoped to cook up a deal with her. One proposal was for a Gracie Mansion cookbook. Another was for Rozanne to go into partnership in a restaurant to be called—what else?— Gracious Mansion.

Snow Job Follows Vail Outbreak

The jet set jokingly refer to it as the Vail diet, but it's no laughing matter: A lot of people who skied the Colorado resort this past spring are now suffering awfully. The story is that a plumbing failure in a leading Vail restaurant led to contaminated food being served to patrons over a considerable period of time. The whole thing was hushed up (shades of Ibsen's *An Enemy of the People*) and the skiers have now returned to their homes unaware of what ails them. If you've suddenly become very thin under that golden Vail tan, see a doctor at once.

Arabs Eye Carey Oil Refinery

There's a major oil deal being kicked around that could prove a mixed political blessing to Governor Hugh Carey in his re-election effort. The deal involves the governor's brother, Ed Carey, and the First Arabian Corporation. Ed owns New England Petroleum (NEPCO), which is in dire financial straits thanks partly to its interest in the Grand Bahama refinery, a major loser. Now the First Arabian Corporation is considering buying out NEPCO's partners in the refinery, Standard Oil of California (SOCAL) and Ashland Oil. According to the authoritative "Middle East Newsletter," the Bahamas refinery, which now relies on Iranian crude, ideally suits Arab plans to establish a refining capacity close to the U.S. market. If the deal goes through (the Arab group is also interested in the ailing Commonwealth Oil Refining Company of Puerto Rico), Ed Carey could find himself a partner in a deal that would give him unlimited oil at reasonable prices. That would free some family money for the governor's costly re-election drive. On the other hand, how would the electorate feel about the governor's brother's being in partnership with a group of Arabs to refine a great part of the oil the Northeast depends on?

Terrorists Fail in City Attacks

Has Red Brigades–style terrorism already arrived here? An impeccable source in the security-and-intelligence world insists that in the past few months at least four attempts have been made to snatch the heads of major companies based in the New York area. All attempts were repulsed by the executives' own security forces. One target, our source says, was Harold Geneen, former head of ITT and still a major force in the company. An ITT spokesman said he couldn't talk about the report: The company's anti-kidnap insurance policy bars comment.

Something for the Working Girls

The next big battle in the magazine field will be for the working woman's dollar. *Working Woman* magazine, rescued from Chapter XI bankruptcy in January by Dale Lang, is gearing up for a massive fall promotion. Lang is talking with Allen and Company, the Wall Street giants, about an infusion of some $2 million. Then there is the New York *Times* entry, to be called *Women Who Work*. It has tested out successfully and should be launched nationally in the fall. *McCall's* has its own contribution on the drawing board, called *Working Mother*. And *Playboy*'s Hugh Hefner is studying a women's service magazine to be run by his daughter, Christie. Even with 41 million working women, the field could get crowded. . . . Hefner's got lots of other plans too. He wants to get into a show-biz publication, either starting something new or buying a going concern. Hef just bankrolled the new *International Review of Food and Wine* and has an option to buy it. . . . Jerry Finkelstein is also moving into show-biz publishing, with a national weekly planned for fall that will go after *Variety* and *Billboard* readers. Finkelstein will also spin off a weekly national law review from his successful New York *Law Journal*. . . . Michael Goldstein just bumped the price of his *Soho Weekly News* up 40 percent, to 50 cents. No announcement, no apology, but the hand of British part-owner Vere Harmsworth is detected in the price rise. . . . The Sunday *News* is heading for 50 cents too. *News* spokesmen say that the rise is "inevitable," but that no date has been set. Staffers say they've been told to improve the product before the fall. . . . It's not all rosy in the magazine business, though. *People* is struggling to hold its circulation at 2 million after raising the cover price to 75 cents. And *Us* is just struggling.

Marathoner Runs Into Sponsor Trouble

When a sport takes off the way running has done, the hypesters aren't far behind. That's what is ticking off a small group of athletes who love to run but hate the idea of being exploited. Samantha Heilweil, a mini-marathon veteran, was refused entry in the June 3 L'eggs-sponsored race in Central Park because she crossed out the now standard clause requiring her to relinquish all rights to photographs, films, and videotapes of herself in the race to the sponsor or any of the sponsor's agents. "I don't see why, after I've paid my entry fee, a sponsor should be able to use me forever in his product advertising," Samantha told us. It's happened to her once already: Recently friends began calling to say she was featured in an ad for a new running magazine. "It was a picture someone had taken at a running clinic. It was me, all right, from the waist down. Runners know each other's legs, so everyone recognized me." In the current flap, she is talking to her lawyers and seeking a hearing before the executive board of the New York Road Runners Club.

BY NEAL TRAVIS

Photo credit: John Soto/N.Y. Times

Begelman: Gets a hot property.

Columbia Hands Begelman Plum

David Begelman doesn't have much to worry about in his role as an independent producer for Columbia. The studio just shelled out an incredible $500,000 (plus 5 percent of the gross) for rights to Shane Stevens's new novel, *By Reason of Insanity*, and the property is earmarked for Begelman once he's over his legal difficulties. The book itself, about a fictitious son of Caryl Chessman who murders his mother, is due from Simon and Schuster in January. The huge movie deal should ensure a paperback sale of over seven figures.

Job Move Brings Small Comfort

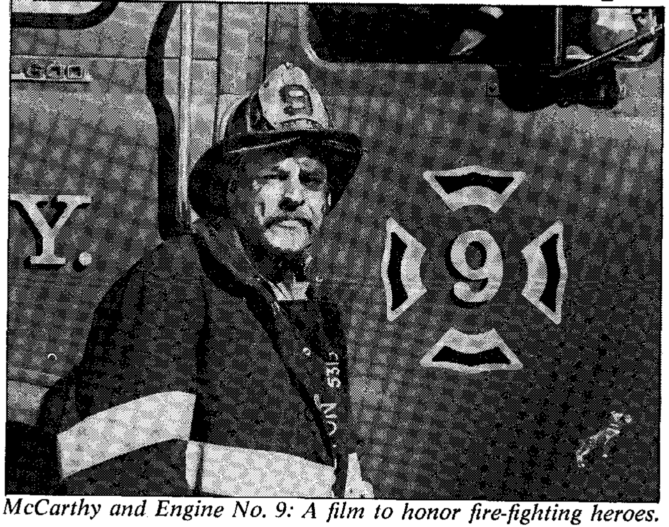
One of the main reasons television news executive Paul Greenberg is jumping from CBS (where he used to produce the *Evening News*) to NBC (where he will be handling documentaries) is to get away from Bill Small, the CBS news chief. The two men loathe each other. Greenberg, according to our network sources, is insisting on an unusual contract clause: that his contract be nullified if NBC hires Small. Now, however, Freddie Silverman has been reported talking to Small about taking over the news division from Les Crystal and even heading up the network eventually. If Small accepts, Greenberg can be expected to exercise his contract option and quit. Who else will quit or be fired is a subject of intense speculation at NBC. "Waiting for Freddie" is the game everyone is playing.

Daughter Wins in Crawford Story

Crawford: Stripping away her glamour puts daughter in the money.

There's money in telling all about your mother. With her book about her mom, the famous Joan, Christina Crawford has earned $750,000 in a paperback sale, $300,000 for screen rights (Frank Yablans will produce it for Paramount), and another $250,000 for writing the screenplay. The story portrays Joan Crawford in a terrible light, and some of Joan's fans may not appreciate having her memory sullied. That is why Simon and Schuster will issue its own book, *Joan Crawford*, by Bob Thomas, two months before Morrow's January 1979 publication of Christina's. Thomas covers all the horror stories (Joan was once a hooker, she locked her children in closets, etc.) in two chapters and devotes the rest of the book to Crawford's glittering screen career.

Local Film Has Kevin Fired Up



McCarthy and Engine No. 9: A film to honor fire-fighting heroes.

Kevin McCarthy says our firemen are "the last American heroes," and he's doing something about getting them the recognition they deserve. Actor McCarthy and his cinematographer son, James, just finished a script, called *Red Right Returning*, about New York's fire fighters, and three major studios have made offers. But the McCarthys want to make it themselves, with Kevin starring and James directing. They've got a budget of $1.2 million and are now rounding up investors. "Everyone talks about making reasonably priced films in New York," says McCarthy. "We're going to do it." The actor has been hanging out in Manhattan firehouses and even got to dress up in captain's gear to prepare for his role.

Letter From the Teacher Irks Ed

Sometimes the government of the city of New York seems big and remote. Other times it just seems petty. John C. Gebhardt is chairman of the English department at Fort Hamilton High in Brooklyn, and back on January 14 he addressed a long and thoughtful letter to Mayor Ed Koch. In it Gebhardt took issue with the mayor's desire to have all high school graduates reading at twelfth-grade level. He went on to say that "the school problem, like most city problems, is a huge and complicated one" and offered to help in any way he could. On March 2, after no acknowledgment of his first letter, Gebhardt wrote the mayor, noting that "when you were a congressman you answered every letter I wrote you." Again, no reply. On April 24, thoroughly ticked off, Gebhardt wrote again. He'd just heard the mayor on radio speaking with a German dignitary. "You once again repeated your inane slogan 'And what about the twelfth grade?' Your German visitor no doubt put you down as an *esel*." (That's "ass" in German.) He also hinted the mayor's grammar could be improved. That did it. A "code and routing" sheet from the office of the mayor directed the Gebhardt file to Deputy Mayor Herman Badillo for action. Badillo sent the whole bundle to Gebhardt's principal with this terse note: "The attached is forwarded to you for your information and such action as you may deem desirable." While he awaits that action, Gebhardt can ponder the folly of trying to fight City Hall.

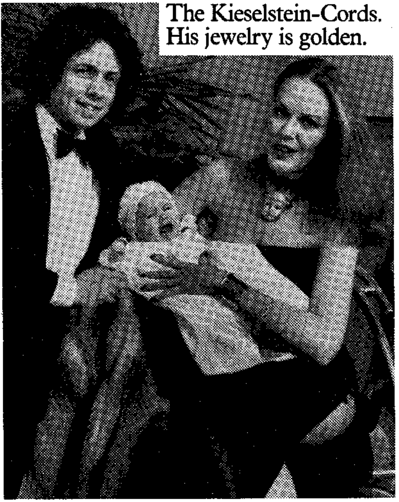
Photo credits: top left–Adam Scull/Black Star; top right–UPI; bottom left–James McCarthy

The with-it people find it here.

A family portrait at the Veep house.

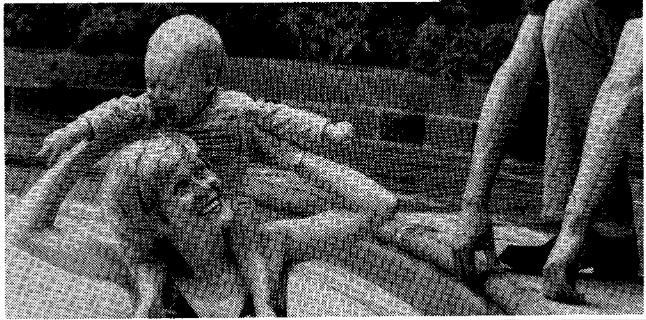
Take two looks at Anya Robertson, America's No. 1 skatewear designer.

Chick Corea…fed up with volume.

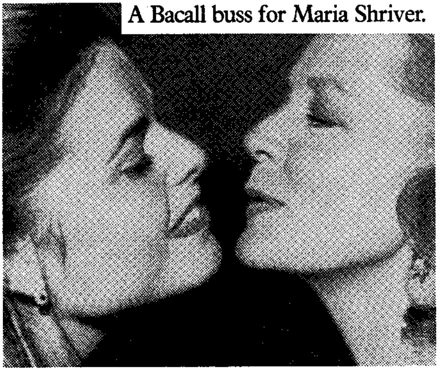

The Kieselstein-Cords. His jewelry is golden.

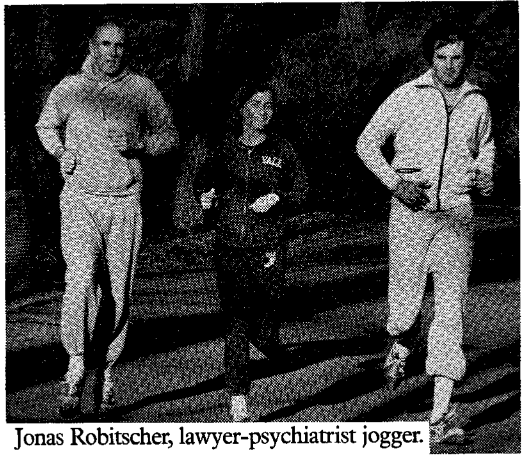
Pagett at 32. After *Anna Karenina,* what?

Winkler at 32. Good-bye to the Fonz?


The Wessinghages… from the Olympics to law and medicine.

Swifty loves Shirley.


A Bacall buss for Maria Shriver.


Jonas Robitscher, lawyer-psychiatrist jogger.

Mama Mia and André… "very child oriented."

People magazine's where the today lifestyles come together.

It's now. The contemporary scene. The place to be. It's where today's people read about today's people—and about exciting new ways to live.

They're your customers to a tee, 13,967,000* of them. They're the young, educated, prospering people who fill the with-it department stores on Saturday mornings…pick up first on new ideas, styles, products.

Yes, People's a happening that happened fast. In just four years, it's turned into *the* lifestyle magazine.

And last year alone, it jumped from 9th to 6th among all magazines in PIB ad pages. Some jumping!

*Simmons 1977-78.

People weekly

About as close to people as you can get.

Photos by: AP, Clive Barta, Harry Benson, Maggie Castelloe, Owen Franken/Sygma, Henry Grossman, Steve Hansen, Co Rentmeester, © Steve Schapiro/Sygma, and Mark Sennet/Camera 5. © Time Inc. 1978. All rights reserved.

Politics / Sidney Zion

THE JEWS VS. THE NEW YORK 'TIMES'

Questions of Emphasis

Since the establishment of Israel in 1948, the New York *Times* has been widely perceived as a pro-Israeli newspaper. Indeed, the *Times* has been hotly accused by elements on the left and right of performing the knee jerk for the Jewish state—even to the extent of ignoring Israeli and American Jewish dissidents, not to mention those espousing the Arab view.

There has always been more than a touch of caricature in this perception—the paper has often been critical of Israeli policies and has opened its pages to friendly dissenters and outright enemies of the nation—but its predominant stance has been favorable to Israel and has never veered from a complete dedication to its survival.

The Israeli government and the Jewish leadership here have found this acceptable in the past; in fact, they considered the *Times* a powerful friend and ally, even while privately noting that the paper was hardly an organ of the United Jewish Appeal.

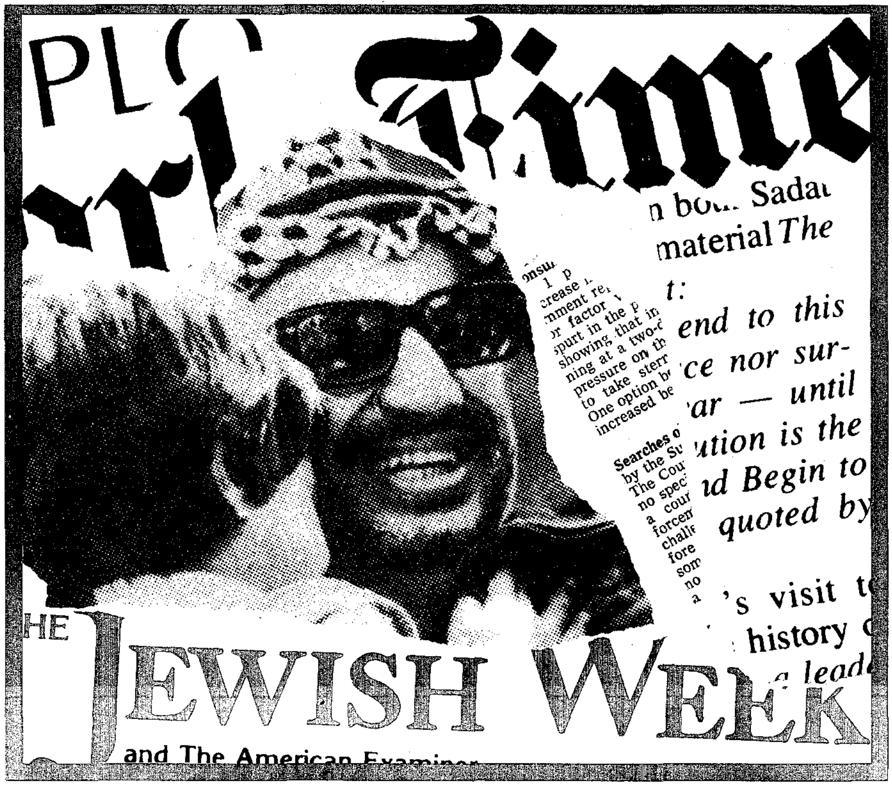
Beginning (roughly) with the advent of the Begin government last year, however, a certain uneasiness among the leaders became discernible: The *Times,* like the Carter administration, began taking an exceptionally hard look at Israeli policy, particularly with regard to the volatile questions surrounding the West Bank and the Palestinians.

Following the Sadat peace initiative, the paper stepped up its criticism of Begin's "inflexibility" and in recent weeks ran news stories and editorials that reported—approvingly—indications of dissent among American Jews concerning Israeli positions.

Increasingly, the unease in Jewish leadership circles developed into unrest, and you didn't have to be Mr. Gallup to recognize that this was spreading to the "unorganized" Jewish population in New York.

Were the Jews "losing" the *Times,* their erstwhile "best friend"? Was the most powerful paper in the world "turning away" from Israel?

These questions, posed rhetorically, were in the main kept inside the family—at least there was no real public outcry.



Now, however, the *Jewish Week–American Examiner,* the most widely read and most influential English-language Jewish paper in the country (circulation, 100,000), has cut loose with a roaring blast at the *Times.*

This paper, supported by the United Jewish Appeal and the Federation of Jewish Philanthropies, published a special four-page supplement in its May 28 weekly number that accused the *Times* of everything from "Jew-splitting" to pro-Palestine Liberation Organization news management.

Sparing no invective, the *Jewish Week* rolled back the clock to pre-state days, when Adolph Ochs, the founding father of the modern *Times,* allowed his Jewish "self-consciousness" to distort the rule of objectivity he had laid out for the paper. Under Ochs, the *Times* was anti-Zionist, and though it switched when Israel came into being, the "old Jewishly negative self-consciousness of the Jews who remain the chief owners of the business" has survived, according to the *Jewish Week.*

As a result, "Jews who want the truth about controversial matters of Jewish interest obviously cannot rely on *The Times.*"

This punch line is correct, as far as it goes; the trouble is that the same could be said of every paper in the world, including the *Jewish Week.*

Still, the *Times* is special, and what makes the attack by the *Jewish Week* significant—whether or not we accept its premises and conclusions—is that it reflects the fears of Jewish leaders, and perhaps of Jews in general.

"The *Times,*" says a high official of the American Jewish Congress, "is committed to the proposition that Israel is obstructing the peace talks and that American Jews are divided in their commitment to the policies of the Begin government. This is a disservice to the peace process."

Still, as most Jewish leaders privately concede, there is a split in the American Jewish community. Should the *Times* be faulted for reporting this and for encouraging dissent? Certainly not.

On the other hand, the *Jewish Week* and the leaders score when they hit the paper for its soft coverage of the PLO and the "moderate" labels it likes to paste on such states as Syria. Indeed, the evidence is stronger than even the *Jewish Week* knows.

Thus, the Jewish paper condemns the *Times* for running on page one a recent Anthony Lewis interview with Yasir Arafat wherein the leader of the PLO

Illustrated by Ken Kendrick

sudden freshness!... since 1806

Jean Marie Farina. An exhilarating blend of natural essences Refined. Aesthetic. The perfect gift for Father's Day.

macy's

Jean Marie Farina Eau de Cologne by
ROGER & GALLET
PARIS
Roger & Gallet, 9 West 57th Street New York, N.Y. 10019

SAVE $65 ON THIS SEERSUCKER SUIT BEFORE IT REACHES THE STORES.

(You're buying direct from the New York Manufacturer)

Nothing says summer like seersucker. But not many seersuckers are like Saint Laurie's. The big difference is our attention to detail.

Like all of our garments, our seersucker is hand-shaped and exquisitely tailored. Only 100%, breezy, breathing cotton is used.

Natural shoulder available in Blue and Brown.

Other summer selections include pingle cords, poplins and home spun cottons.

At the fine stores these suits sell for $185. Here in New York at Saint Laurie's factory showroom $120.

Saint Laurie Ltd.

THE NATION'S
LEADING MANUFACTURER
OF CLASSIC BUSINESS SUITS

84 Fifth Avenue at 14th Street
6th Floor
Mon.–Sat. 8:30 to 5:30 pm
Open Thursdays 'til 7:30 pm
212-242-2530

"hinted" that Israel had nothing to fear from a West Bank state.

This adulatory piece, which featured a picture of Arafat hugging a baby, was egregious on its face; what made it worse still was Lewis's failure to question Arafat about the slaughter on the Haifa road during the Cairo peace talks, for which Arafat took credit.

This act seriously undercut Israeli doves, who, like Tony Lewis, had long been shilling for a West Bank state and arguing the moderation of Arafat and PLO. But Lewis never asked, and the various layers of editors at the *Times*, not to mention the copy desk, let it pass.

The *Jewish Week* overlooked it too and somehow also neglected the *Times*'s Marvine Howe, whose stories on the PLO often make them sound like a nice, normal bunch of kids.

Last month, Howe turned up in Jordan to report on the wedding plans of King Hussein. In her story, she mentioned May 25, Jordan's Independence Day, as the date for which the wedding originally was thought to be scheduled. This caught my eye and I called the *Times*'s foreign desk.

"How old is Jordan?" I asked the deputy foreign editor, who asked the foreign editor, who answered: "Two thousand years."

This is the answer one gets to this question even from most Zionists, though some say 5,000 years.

As it happens, the kingdom of Jordan is 32 years old— 2 years older than Israel. Once this is known, other questions follow, to the end that it becomes clear that a major historical hustle has been accomplished by a simple name change.

That is, Jordan is Palestine, occupying 80 percent of the landmass turned over to Great Britain by the League of Nations after World War I. The British carved away the East Bank and handed it to the Arabs, and if this were understood it would be difficult to call the Palestinians stateless, what with everybody in Jordan's being a Palestinian.

This story was suggested to the *Times* editors, but nothing appeared. And next to nothing—considering its import—appeared about Sadat's suspension of press freedom in Egypt. Imagine how the *Times* would play it if Begin were to ban civil liberties in Israel?

Does all this mean that the paper is anti-Israel? Of course not. What it suggests is that the *Times*, as it often has, is going down the line for American foreign policy.

Cold comfort is better than no explanation at all. ▬

OPENING THIS WEEK

Singer **Sandy Ross** opens her new act at **Tramps,** 125 East 15th Street, where she performs twice nightly, on June 7th, 8th, 14th, 15th. For reservations, call 260-0370.

Andrea Ferreol and **Victor Lanoux** are drawn into a destructive love-hate relationship in a struggle for wealth, in **The Servant and His Mistress,** directed by Bruno Gantillon. Opens June 7th at Columbia II, 2nd Ave at 64th St.

Superstar **Fernando Bujones** makes his debut in Mikhail Baryshnikov's stunning production of **Don Quixote,** with Natalia Makarova as the Kitri (her debut, too) on June 7th at the Metropolitan Opera House. Bujones, only 23, won a gold medal at Varna in 1974, and is the pride and joy of the American Ballet Theatre.

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

June 6 through 13

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *House Calls.*

Baronet, 3rd Ave at 59th (355-1663). Thru 6/13, *The End.* From 6/14, *A Different Story.*

Bay Cinema, Second Ave nr 32nd (679-0160). *Thank God It's Friday.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *An Unmarried Woman.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). Thru 6/8, Middle Eastern Film Festival. 6/9, 10, *Five Easy Pieces; The Last Detail.* 6/11, 12, *The Battle of Chile.* 6/13, *Oni Baba; Kuroneko.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 6/6, *Toni; The Little Theater of Jean Renoir.* 6/7, *Closely Watched Trains; Capricious Summer.* 6/8, *The Spiders; Beyond a Reasonable Doubt.* 6/9, *Wild Strawberries; Providence.* 6/10, *Women in Love; Lady Chatterley's Lover.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Cat and Mouse.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). *Nunzio.*

Cinema III, 59th at the Plaza (752-5959). *An Unmarried Woman.*

Cinema Studio, Bdway & 66th (877-4040). *Pirosmani.*

Cinema Village, 22 E 12th (924-3363). 6/6, *Score; Both Ways.* 6/7, 8, *The Pawnbroker; Ship of Fools.* 6/9, 10, *200 Motels; Greaser's Palace.* 6/11, 12, *A Little Night Music; Smiles of a Summer Night.* 6/13, *Midnight Cowboy; The Last Detail.*

Columbia II, 2nd Ave at 64th (832-1670). From 6/7, *The Servant and His Mistress.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Pretty Baby.*

Criterion, Bdway at 45th (JU2-1796). *Thank God It's Friday.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Saturday Night Fever.*

Eastside, 3rd Ave at 55th (755-3020). *F.I.S.T.*

8th St Playhouse, 52 W 8th, (674-6515). 6/5, 6, *And Now My Love; Happy New Year.* 6/7, 8, *A Touch of Class; Yesterday, Today or Tomorrow.* 6/9, 10, *History Is Made at Night; To Be or Not To Be.* 6/11, 12, *Marry Me, Marry Me; Love in the Afternoon.* 6/13, 14, W.C. Fields Festival.

86th St East, off 3rd Ave (AG 9-1144). *F.I.S.T.*

Embassy 72nd, at Bdway (SC 4-6745). *The Turning Point.*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Festival, 57th nr. 6th (757-2715). *American Graffiti.*

Gramercy, 23rd St nr Lexington (GR 5-1660). *House Calls.*

Greenwich, 12th at Greenwich (WA 9-3350). *Coming Home.*

Guild, 33 W 50th (PL7-2406). To be announced.

Little Carnegie, 57th St nr 7th (246-5123). Thru 6/7, *The Chess' Players.* From 6/8, *A Woman at the Window.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). Thru 6/8, *The Greek Tycoon.* From 6/9, *Damien-Omen II.*

Loews Orpheum, 86th at 3rd (AT 9-4607). From 6/6, to be announced.

Loews State I, Broadway at 45th (582-5070). *Close Encounters of the Third Kind.*

Loews State II, Broadway at 45th (582-5070). *The Greek Tycoon.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *If Ever I See You Again.*

Loews Triplex, Bdway at 83rd (877-3190). I. *Coming Home.* II. *American Graffiti.* III. *Capricorn One.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *An Unmarried Woman.*

New Yorker, Bdway nr 88th (TR 4-9189). Thru 6/7, *End of the World; Laser Blast.* From 6/8, *The Chess Players.*

Olympia, Bdway at 107th (865-8128). Thru 6/8, *Annie Hall; Where's Poppa?* From 6/9, *American Graffiti; Let the Good Times Roll.*

Paramount, 2 Gulf & Western Plaza (247-5070). *An Unmarried Woman.*

Paris, 4 W 58th (MU 8-2013). *Dona Flor and Her Two Husbands.*

Playboy, 57th W of 6th Ave (JU 6-4448). From 6/6, to be announced.

Plaza, 58th St, E of Madison (EL 5-3320). *Madame Rosa.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *High Anxiety.* II. *A Woman of Paris; The Great Dictator.* III. Thru 6/8, *Annie Hall.* From 6/9, *Punk Rock.* IV. *American Graffiti.*

Radio City Music Hall, 50th St at 6th Ave (CI 6-4600). *Fantasia.*

Regency, Bdway at 67th (724-3700). 6/6, 7, *From Here to Eternity; On the Waterfront.* 6/8-10, *Giant.* 6/11, 12, *Raintree County.* 6/13, 14, *Judgment at Nuremberg.*

Rivoli, 1620 Bdwy (247-1633). *Capricorn One.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. Thru 6/8, *Semi-Tough; Gator.* From 6/9, to be announced. II *F.I.S.T.*

RKO 86th I & II, at Lexington (AT 9-8900). I. *American Graffiti.* II. *Close Encounters of the Third Kind.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 6/6, *Joseph Andrews.* From 6/7, *Coming Home.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *House Calls.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 6/6, *Saturday Night Fever.* 6/7, 8, to be announced. 6/9-15, *American Graffiti.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *Dear Detective.*

Thalia, 250 W 95th (222-3370). 6/6, *Forbidden Games; Shoeshine.* 6/7, 8, *Ugetsu; Street of Shame.* 6/9, 10, *Swept Away; Seven Beauties.* 6/11, 12, *Adventures of Robin Hood; Robin and Marion.* 6/13, *Proud Valley; Song of Freedom.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 6/6, *Charlie Chan in Panama; Charlie Chan's Murder Cruise.* 6/7, *Call Her Savage; Wings.* 6/8, *Diabolique; Panique.* 6/9, 10, *Bishop Murder Case; Arsene Lupin.* 6/11, 12, *The Palm Beach Story; Hail the Conquering Hero.*

34th St East, nr 2nd Ave (683-0255). Thru 6/8, *The Greek Tycoon.* From 6/9, *Damien-Omen II.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Coming Home.*

Trans-Lux 85th, at Madison (BU 8-3180). *Coming Home.*

UA East, 1st Ave at 85th (249-5100). *House Calls.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Capricorn One.*

Ziegfeld, 141 W 54th (765-7600). *The Last Waltz.*

(Listings subject to last-minute change)

THE MOVIES

American Graffiti–During a hot end-of-summer night, in a Calif. town in 1962, four high-school buddies begin to grow up. All to the constant throbbing music of the time. If you're nostalgic about D.A.'s, '58 Chevy Impalas, Del Shannon, Buddy Holly, the Platters and sock-hops, this will take you home again. Beautifully directed by George Lucas. Festival; Loews Triplex; Quad; RKO 86 I; from 6/9, Olympia; St Marks Cinema.

And Now My Love–Claude Lelouch is a filmmaker with a clever technique and grandiose ideas that fall flat. In this film the latter are even more in evidence than the former—even to summarize the plot would take a page or two—and we get the history of cinema, World War II, a round-the-world travelogue, existential philosophy, and much, much more leading to a mere boy-meets-girl finale. For fake profundities, unsurpassable. Nice acting by Charles Denner and Martha Keller. 6/5, 6, 8th St Plyhse.

Annie Hall–Woody Allen's quadruple Oscar-winner, part social satire, part "nervous romance," is his richest and most cohesive film and brings up to date his own evolution as a successful comic. Allen as the bumbling West Side womanizer and Diane Keaton as the fumbling shiksa are the matching misfits in the urban love story of the seventies. Thru 6/8, Olympia; Quad.

Capricorn One–Directed by Peter Hyams, film deals with conspiracy involving the U.S. Space Agency. With Elliott Gould, Brenda Vaccaro, Sam Waterston, O.J. Simpson, and Hal Holbrook. Rivoli; Waverly; Loews Triplex.

Cat and Mouse–Claude Lelouch's playful mock-thriller stars Serge Reggiani as the cop/cat and Michele Morgan as the exquisitely magisterial mouse and Paris *et environs* (as the Michelin says) as the playpen in which these two enact one of those ultra-sophisticated duets in which love and money are entwined to the detriment of neither. Cinema I.

Chess Players–A miniature-like film by Indian director Satyajit Ray sets the chess-playing obsession of two fatuous noblemen against the takeover of their province by the British in 1856. The ironies are slow, subtle, and schematic, but in the end, *totally satisfying. Thru 6/7, Little Carnegie; from 6/8*, New Yorker.

Close Encounters of the Third Kind–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Steven Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Loews State I; RKO 86th St II.

Closely Watched Trains–Jiri Menzel's exquisite tragicomedy about a young Czech railroad worker's coming of age during World War II. The script is both witty and feeling, the performances range from fine to brilliant, and the direction is extremely imaginative without undue pyrotechnics. The subtle black-and-white photography and persuasive musical score are added attractions. 6/7, Carnegie Hall Cinema.

Coming Home–Jane Fonda and Jon Voight are wonderfully sexy in this love story between a paraplegic veteran and a woman whose husband is off in Vietnam, and there are moments between them that take your breath away. But when they trade each other in for halos and open their arms to returning vets, Hal Ashby's film turns into a soft-headed encounter session on Vietnam that is true to neither individual nor political realities. Greenwich; Trans-Lux East; Trans-Lux 85th; from 6/7, 72nd St East.

Damien-Omen II–William Holden and Lee Grant star, and Jonathan Scott-Taylor is introduced as the Antichrist Child, now in his teens. Directed by Don Taylor, the film features Lew Ayres and Sylvia Sidney. From June 9th, 34th Street East, and Loews Cine.

Dear Detective–Annie Girardot and Philippe Noiret are irresistible as a police commissioner and a Sorbonne professor who fall in love, but this is despite the viscously cute format of Philippe de Broca's boulevard farce. Sutton.

Dona Flor and Her Two Husbands–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Paris.

The End–This comedy about a dying man doesn't establish Burt Reynolds who stars and directs as the rival of Mel Brooks or Woody Allen, but it is a respectable miss. Its boners *seem* more egregious because of the hyperkinetic behavor of Reynolds's *California* Sonny, and Reynolds's failure as director to find and maintain the proper tone. Dom DeLuise and Robby Benson are hilarious in supporting roles. Thru 6/13, Baronet.

F.I.S.T.–Norman Jewison's drama of criminal infiltration in a teamster-style union only skims the surface of this fascinating subject, but it has charm and vitality. Sylvester Stallone as the charismatic, silver-tongued Johnny Kovak is always interesting, but the film lacks textural authenticity, and it hasn't the power drive to lift it off the ground. RKO Cinerama II; 86th St East, Eastside

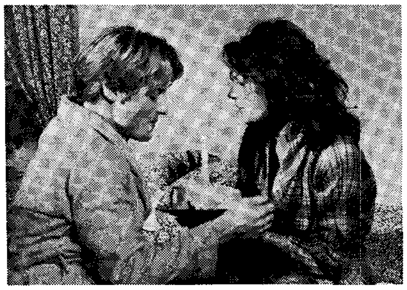
Five Easy Pieces–A film much overrated when it first appeared because Carol Eastman's pseudonymous screenplay and Bob Rafelson's pseudo-artistic direction aped prestigious European models—chiefly Bergman—albeit badly. All about alienation in America told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way. Lois Smith is marvellous as his sister, and there is a dazzling but hammy cinematography by Laszlo Kovacks. 6/9, 10, Bleecker St Cinema.

Forbidden Games–Rene Clement's 1952 masterpiece is one of the great films of all time. This is the story of a five-year-old girl escaping from Nazi-occupied Paris with her parents who get machinegunned to death by Stukas. The girl is adopted by French peasants whose eleven-year-old son becomes her friend and protector. The internal and external feuds of the peasant family are evoked with biting humor, the romance between the children and its tearing end with masterly, unsentimental *tenderness. The fine script, knowing direction, and* superb performances are further enhanced by the sensitive solo guitar score of Narciso Yepes. 6/6, Thalia.

The Greek Tycoon–This film à clef is bound to disappoint scandal-mongerers for its shortage of dirty secrets. The story of Theo Thomasis (Anthony Quinn) and the First Lady (Jacqueline Bisset) is like a travelogue of the jet-set world which these two split between them like a game of monopoly. A p.r. version of the affair, but moderately entertaining and even moving. Loews State II and Cine; 34th St E.

Happy New Year–French filmmaker Claude Lelouch's beautifully romantic near-nostalgic caper tale about a heist at the Van Cleef and Arpels shop at Cannes makes a lovely bow in the direction of the liberated woman, personified by Francoise Fabian. Lino Ventura, as the brains of the operation, is completely irresistible in an irresistibly chic film that works both as thriller and romance. 6/5, 6, 8th Street Playhouse.

MANY HAPPY RETURNS



Perry King and **Meg Foster** celebrate with a *birthday cake in this scene from* **A Different Story,** a romantic comedy about two unconventional lovers. Directed by Paul Aaron from a screenplay by Henry Olek. Opens June 14th at the Baronet.

High Anxiety–The news about Mel Brooks's latest film, good or bad depending on your degree of Melomania, is that it's 100 percent pure (i.e. impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. This collage/*hommage* to Hitchcock is to the Master of Suspense what *Blazing Saddles* was to the Western, and *Young Frankenstein* to the horror film, and *Silent Movie* to silent comedy. Quad.

House Calls–Howard Zieff's furious and funny comedy is a middle-aged romance starring Walter Matthau and Glenda Jackson as the cautious, one-step-at-a-time lovers. Matthau and Jackson have *never been more charming. They bring out in each* other a quality of shy vulnerability that is downright erotic. Art Carney is hilarious as the beacon of incompetence of a Los Angeles hospital that is a monument to malpractice. 68th St Playhouse; Gramercy; Art; U.A. East.

If Ever I See You Again–A film, directed and starred in by Joe Brooks (who also wrote it), about a songwriter who begins a new career in Hollywood movies. Loews Tower East.

The Last Detail–A gem of a film, a "road" story in the best sense, about two career sailors (Jack Nicholson, Otis Young) assigned to escort a teenager (Randy Quaid) from Norfolk to the Navy prison at Portsmouth, N.H. Honest, bawdy and unforgetable, with fine performances by all. 6/9, 10, Bleecker Street Cinema; 6/13, Cinema Village.

The Last Waltz–Martin Scorsese's elegiac tribute to The Band is the most beautiful rock concert film ever made, but its vibrant colors and swooping camera movements are curiously at odds with the sweaty immediacy of the rock concert. Stars The Band-leader Robbie Robertson with his musicians, and Eric Clapton, Bob Dylan, Joni Mitchell, Neil Diamond, Van Morrison, et al. Ziegfeld.

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old and puffy whore. Plaza.

Nunzio–Shot in an Italian section of Brooklyn and directed by Paul Williams, this film about a mentally *retarded man (David Proval) spares us the more* dispiriting cliches of the genre and has some lovely action (by Proval, Morgana King, and James Andronica who also wrote the script), but it goes way off into kiddieville with its cartoon fantasy ending. Cinema II.

Pirosmani–Georgi Shengelava's depiction of the life of a painter. Made in Georgia (U.S.S.R.) in 1971, this is its first presentation in the United States. Cinema Studio.

Pretty Baby–Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. Coronet.

Saturday Night Fever–As the disco champ of Nik Cohn's *New York* Magazine piece, John Travolta is a good enough reason for seeing the movie. Even the character inconsistencies provide a built-in audition for this enormously gifted actor. The scenes where the tribal rites occur at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor, he is grace personified. D.W. Griffith.

Shoeshine–Vittorio DeSica and Italian neorealism at their best. This story of two proletarian boys trying desperately to survive amid the misery of early postwar Italy is as moving a film as has ever been made. If you haven't seen it yet, you shouldn't even finish this sentence, merely get up and go. Far from an ordinary tear-jerker, this is as near to genuine tragedy as a film has ever come. 6/6, Thalia.

Smiles of a Summer Night–Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. 6/11, 12, Cinema Village.

Star Wars–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001*. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza.

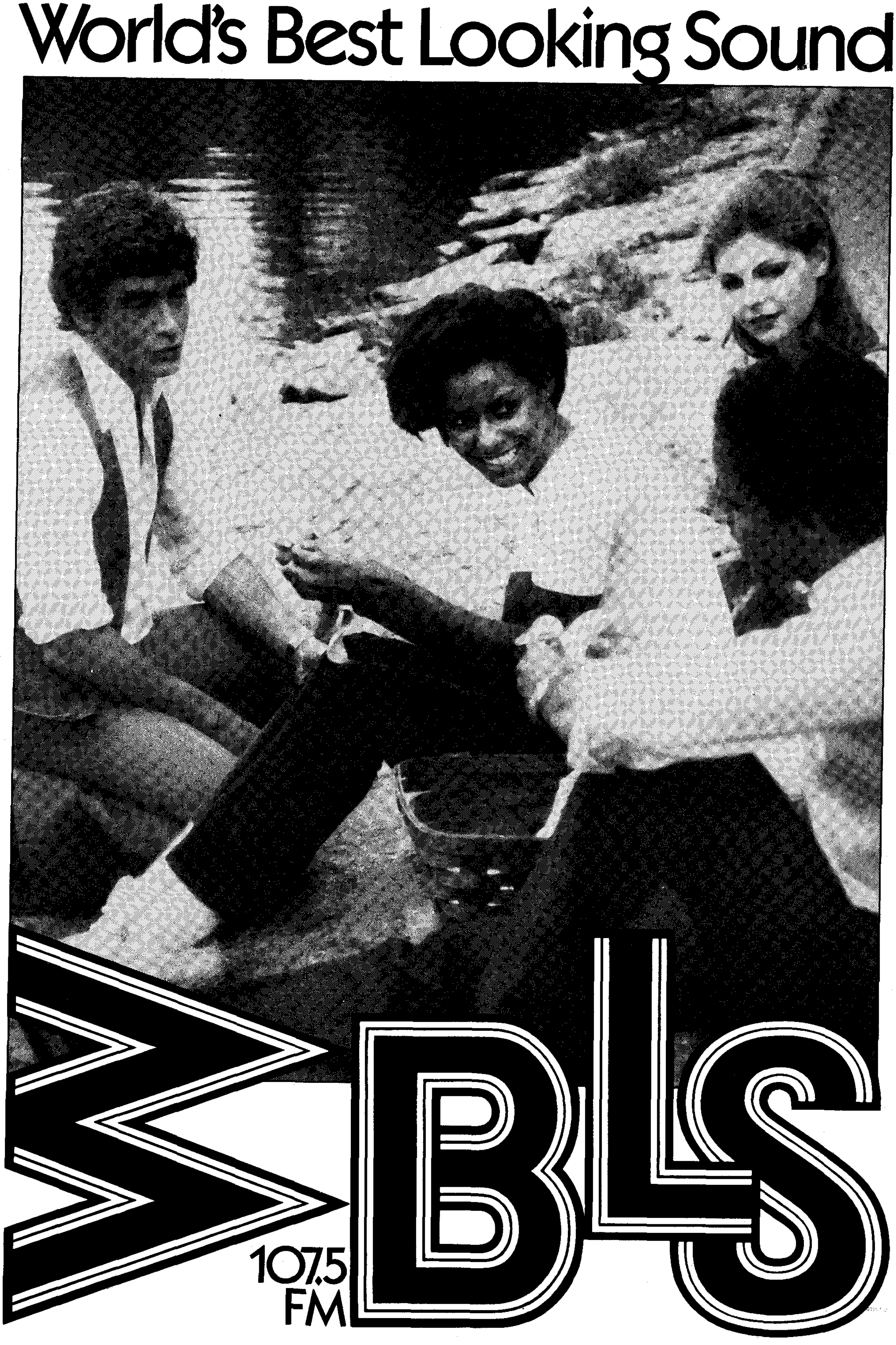
Thank God It's Friday–A poor man's *Nashville*, and I mean poor. The Zoo is the mecca for disco freaks whose witless schticks take up an interminable introduction until the music finally takes over. Criterion; Bay Cinema.

The Turning Point–Shirley MacLaine and Anne Bancroft portray two ballet company friends reunited *after almost twenty years, when each is at a* crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. Embassy 72nd.

An Unmarried Woman–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Beekman; Paramount; Murray Hill; Cinema III.

A Woman of Paris–Chaplin's 1923 romantic melodrama starring Edna Purviance and Adolphe Menjou is being re-released commercially for the first time since the 20s. The Victorian plot mechanics are redeemed by Chaplin's extraordinarily subtle treatment of an illicit affair, and a shimmering, ambiguous performance by Menjou. Quad.

A Woman at the Window–Romy Schneider and Philippe Noiret in a film which takes place in Greece in 1936 at a time in which old ways are about to become engulfed by the future. Directed by Pierre Granier-Deferre. Opens June 8th at the Little Carnegie.


World's Best Looking Sound
WBLS
107.5 FM

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, June 6

Once in a Lifetime–A revival of the George S. Kaufman/Moss Hart comedy about Hollywood in 1929 when the movies were just learning how to talk. With George S. Irving, John Lithgow, Deborah May, Rosemary Murphy, Treat Williams, and Max Wright. Directed by Tom Moore. Previews now prior to a 6/15 opening. Will run through 8/27. Circle in the Square, 1633 Bdway (581-0720).

CURRENT

The Act–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Gower Champion plays opposite Liza. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 7/1. Majestic, 247 W 44th (246-0730).

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance, under the guidance of Murray Horwitz and Richard Maltby jr. Tues thru Sat at 8; Sun at 7; mats Sat at 2; Sun at 3 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a diminutive bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2, Sun at 3 p.m. At the Alvin, 250 W 52nd (PL 7-8646).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (CO 5-2412).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Cold Storage–Tale of two men (Martin Balsam and George Guidall) in the cancer ward of a Manhattan hospital. When Ronald Ribman, the author, is at his best, as in the first act, he can keep you laughing and thinking at the same time, and the evening is lit with the playful intelligence of the writing. Directed by Frank Corsaro. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru June. Lyceum, 149 W 45th (JU 2-3897).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 w 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (246-6699).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Fri at 8; Sat at 5; Sun at 2 p.m. Booth, 222 W 45th St (246-5969).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. E.G. Marshall takes over the Hume Cronyn role on June 6. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Hello, Dolly!–A show of questionable value has been revived with all the reverence of a museum piece. The excellent plot survives in Michael Stewart's book; Jerry Herman's score has a kind of hearty, community-sing artlessness. Some performances quicken the old pulse. Carol Channing still croons so penetratingly that the electronic amplification is quite unnecessary. And she is a real trooper who never steals a scene; of all our *monstres sacrés*, she may be the best behaved. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lunt/Fontanne, 205 W 46th (JU 6-5555).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Sat, Wed & Thurs at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

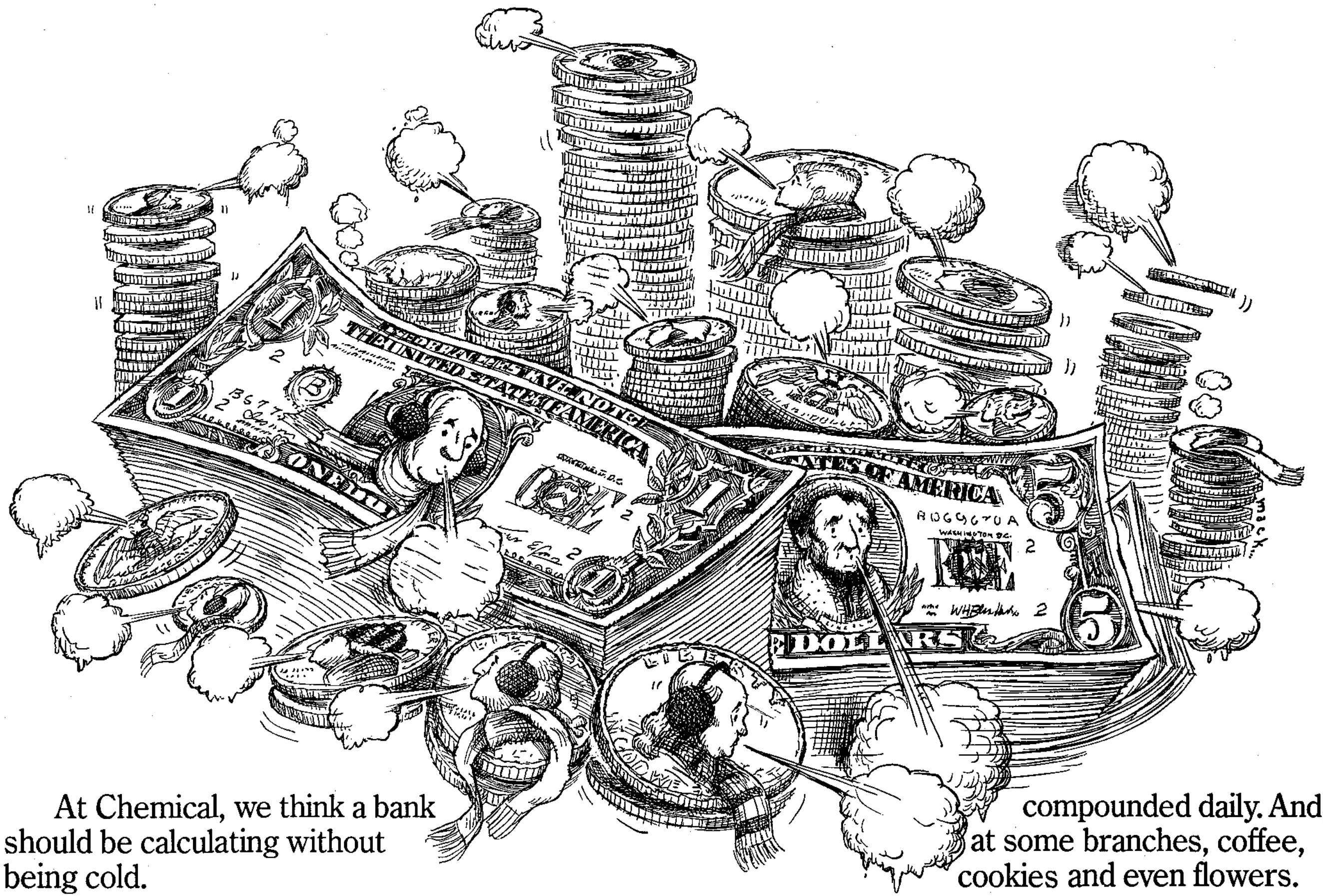
On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (OX 5-5858).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; Sun at 7; mats Sat & Sun at 2 p.m. Plymouth, 236 W 45th (730-1760).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Monte Markham. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3. Ambassador, 49th St W of Bdway (541-6490).

Timbuktu!–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet*, which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Melba Moore would be charming if she were not over directed; Eartha Kitt cannot move except in slow motion; Gilbert Price

JUST BECAUSE CASH IS COLD DOESN'T MEAN BANKS HAVE TO BE.



At Chemical, we think a bank should be calculating without being cold.

We think a teller should be able to smile and count money at the same time.

A branch manager should make it his business to get to know his customers and their business. Not merely the big depositors, but the small ones, as well.

And a bank should offer the community it serves the kinds of products, services and hours it requires.

That's why, instead of spending all their time behind their desks, our branch managers spend a good part of their time on the floor taking deposits, initialing checks, answering questions and speeding up lines.

Consequently they free tellers to act like human beings, not machines.

It's why, instead of just giving you computers and buttons to press we also give you hands to shake, hellos and smiles that are compounded daily. And, at some branches, coffee, cookies and even flowers.

It's why we try to synchronize our clocks to your community's hours.

By opening early, opening on Saturdays and keeping some branches open later.

Not just the lobby, but the whole branch.

It's why we get comments like this one: "I'm #6954327, Branch #91, Safe Deposit Box #43567... but at Chemical I'm more than just a number."

And this one: "Your tellers are always friendly and have a smile...At some banks the tellers act like they are doing me a favor in cashing my check."

It's why our branch system reports increases in new business.

It seems that maybe people feel it's about time a bank started treating them like people.

CHEMICAL BANK

THE CHEMISTRY'S JUST RIGHT AT CHEMICAL.

MEMBER FDIC

paco.....
to his friends
paco rabanne
pour homme
4 FLOZ 90° 120ml PARIS
cologne...after shave
and other things....from paris

SAKS FIFTH AVENUE

sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend beyond a smirk. Tues thru Sun at 8; mats Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

Tribute–Jack Lemmon stars in a new play by Bernard *(Same Time, Next Year)* Slade, about a father trying to reestablish a relationship with his son after a long separation. With A. Larry Haines, Rosemary Prinz, Tresa Hughes, Robert Picardo, Catherine Hicks, and Joan Welles. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

Working–Studs Terkel's book, which Stephen Schwartz has adapted into a musical, is a clever attempt to do the impossible. This hefty collection of interviews, boiled down to 40 people, with a few items turned into songs or dances or big production numbers yields a musical revue with basic words coined by amateurs competing in the professional marketplace. If at least there were a steadily effective score and choreography! Tues thru Sat at 8; *Sat mat at 2; Sun at 3. 46th St Theater, 226 W* 46th (246-4271).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–Joe Orton's *What the Butler Saw,* thru 6/25. Steven Braunstein's *Synchrony,* thru 6/25. $3. Academy Arts, 330 E 56th (486-1431).

Across Division Street–A play by Muet Li, directed by Karen Huie. 6/8-25, Thurs thru Sun at 8 p.m. Drama Ensemble, 108 Wooster St (925-9016).

Algonquin Sampler–Compiled by Charles Maryan and Fred Voelpel, a literary review conceived for the theater. Thru 6/17, Wed thru Sat at 8 p.m. $3. Little Church, 11 E 29th (679-7174).

Alienation and Fantasy in Modern Life–Lewis Gardner's comic revue without music. 6/5-9, at 1:15 p.m. Bring your lunch. $1.50. Quaigh Lunchtime Theater, 108 W 43rd (221-9088).

American Dance Machine–A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore, with Helen Gallagher, Barry Preston, Janet Eilber. Tues thru Sat at 8 p.m. Sun at 7:30. mats Wed & Sat at 2; Sun at 3. From 6/6. Century Theater, 235 W 46th (354-6644).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but *because it is like trying to squeeze blood out of* stones. Every variation on the brothel theme has been worked into the ground. Entermedia Theater, 2nd Ave & 12th St (475-4191).

Birdbath–By the great Leonard Melfi. Run extended thru 6/9, 10, 16, 17, at 8 p.m. $3. Theater Twelve, 94 St Marks Pl (473-9054).

Brand–Henrik Ibsen's play about an uncompromising Lutheran minister. Thurs thru Sun at 7:45, thru 6/17. $3. Stage 73, 321 E 73rd (427-6941).

Catsplay–Istvan Orkeny's play is artistically accomplished, meltingly humane, and cries out for the biggest and best exposure. It is the best new play of the season, wonderfully old-fashioned and deals with such antique commodities as sympathy for all its characters, and is about life that refuses to capitulate to any sort of betrayal—by friends, family, lovers, or even common sense. The acting is excellent for the most part, and Lynne Meadow has directed with economy and purposefullness in John Lee Beatty's modest but apt set. Tues thru Sat at 8; Sat mat at 2; Sun at 3 & 7:30. Promenade, Bdway at 76th (799-7690).

Carmencita–*Book and lyrics by Manuel Martin Jr.,* music by Tania Leon and Coleridge T. Perkinson, choreography by Martial Roumain. Fri thru Sun, at 8 p.m. Mat Sun at 3 p.m., thru 6/25. INTAR, 420 W 42nd (247-6776).

City Sugar–Jeff Goldblum plays a Leicester disk jockey in Stephen Poliakoff's play. Tues thru Fri at 8; Sat at 3 & 8; Sun at 3 & 7:30. Thru 6/11, Marymount Theater, 221 E 71st (730-0794).

AROUND TOWN

The Conversion–David Ives's comedy about contemporary mores, directed by Lynn M. Thomson. Thurs thru Sat at 8 p.m. Sun at 4 p.m. Thru 6/11. $3. AMDA Studio (Ansonia), 2109 Bdway at 73rd (581-5295).

Cops–A play written by Terry Curtis Fox, directed by Richard Schechner, set in an all-night diner in Chicago where cops hang out, which suddenly becomes the setting for a shoot-out. Thurs, Fri, Sun at 8; Sat at 8 & 10. $4, $5, $6. Thru 6/11, The Envelope, 35 Wooster St in Soho (966-3651).

The Death and Life of Jesse James–Allan Carlsen stars as Jesse in Len Jenkin's new play, directed by Gene Nye. Wed thru Fri at 8; Sat at 5 & 9; Sun at 3. Thru 6/11, Westside Airline Terminal (42nd St at 10th) (947-4224).

Double Bill–Walter Corwin's *Candy Cain* and *Bogged Down in D.C.*, directed by Pat Golden. Thurs to Sat at 8; thru 6/10. Theater for the New City, 162 Second Ave (691-2220).

Double Bill–Anton Chekhov's *The Harmfulness of Tobacco*, and Eugene Ionesco's *The Lesson*. Fri & Sat at 8, thru 6/17. $3.50. The Gathering Place, 150 W 26th (924-6988).

Drama Committee Repertory–GBS's *Man of Destiny*, Wed & Thurs at 8; Sun at 2:30, thru 7/27. Oscar Wilde's *A Woman of No Importance*, Fri thru Sun at 8. *Crane's Way*, Mon thru Thurs at 8; Sun at 5 p.m. 6/21-7/6. $3. 17 W 20th (929-8377).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

The 5th of July–Lanford Wilson writes intelligent, amusing, racy dialogue, but this play lacks a little urgency although it is never uninteresting. It is accorded a fine production, under Marshall W. Mason's skilled direction, which errs only in trying to be too fast, too manifold, too clever. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun mat at 3 p.m. Thru 9/2. Circle Repertory, 99 Seventh Ave So (924-7100).

I'm Getting My Act Together and Taking It on the Road–A new musical with book, music, and lyrics by Gretchen Cryer and Nancy Ford, about a popular singer. Thru 6/25. Public/Anspacher Theater, 425 Lafayette St (677-6350).

The Incognita–A play by Steven Braunstein, with Brandon Maggart, Greta Thyssen, and Paul Dumont. Gene Frankel Theater, 342 E 63rd (541-5144).

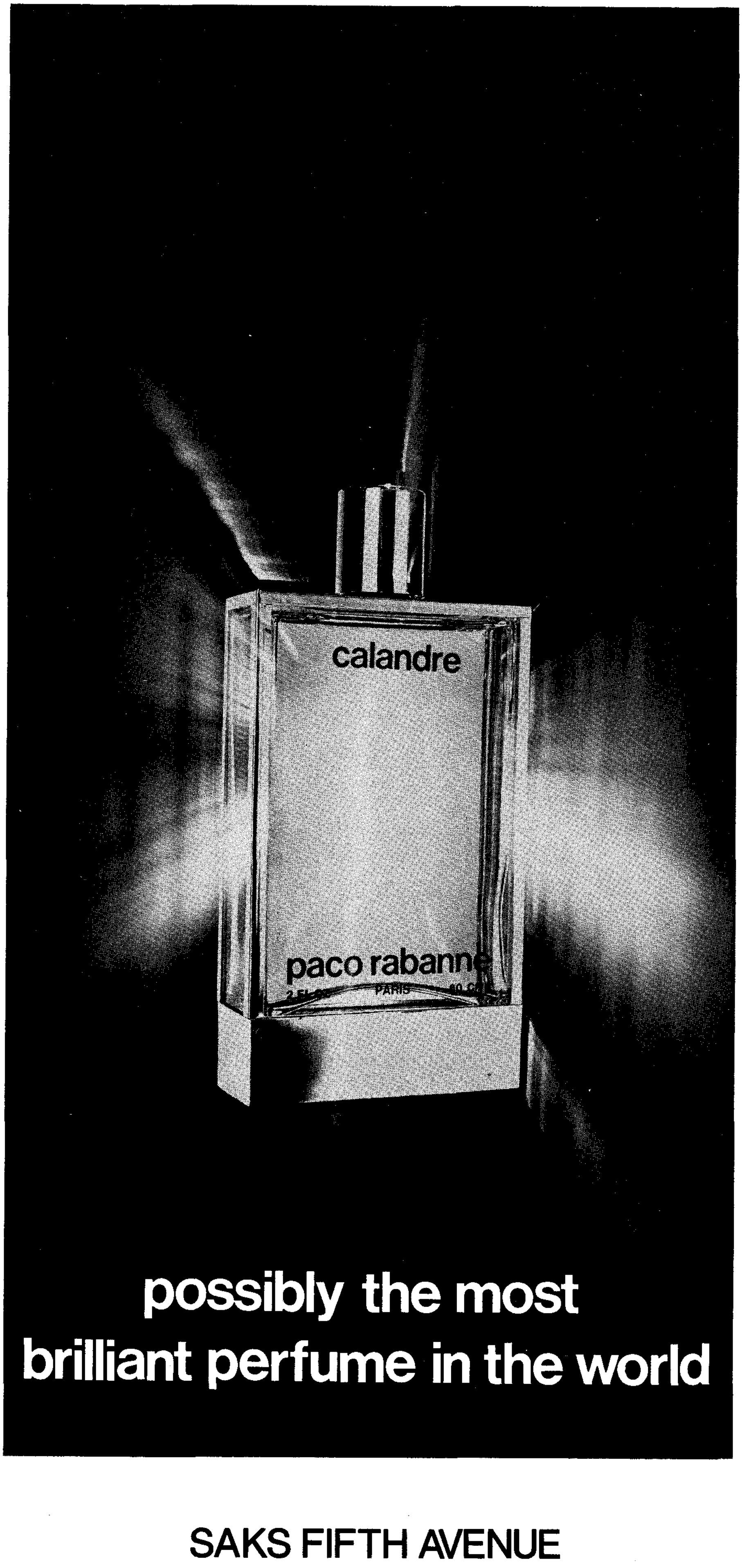
International Stud–Harvey Fierstein's play about a Brooklyn Jewish boy who makes his living as a drag performer and stud. Tues thru Fri at 8; Sat at 7 & 10; Sun at 5 & 8. Players Theater, 115 MacDougal (254-5076).

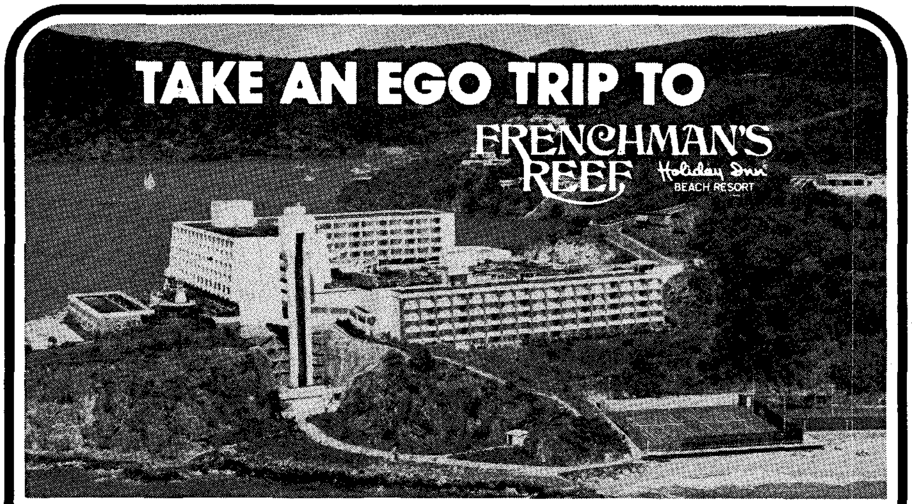
Jean Cocteau Repertory–John Ford's *'Tis Pity She's a Whore*, 6/9, at 7:30, 6/11 at 3. Sartre's *No Exit*, 6/10 at 10:30 p.m. Ben Jonson's *Volpone*, 6/11 at 7 p.m. Bouwerie Lane, 330 Bowery (677-0060).

A Life in the Theater–David Mamet is our current most-promising playwright. In this series of vignettes, showing us an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. Wed thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7. José Ferrer stars. Theater de Lys, 121 Christopher St (WA 4-8782).

The Loves of Cass Maguire–Brian Friel's comedy about an American waitress's return to Ireland. 6/7-10, 14-17, 22-25, at 8 p.m. $3. Theatre Off Park, 40 E 35th (683-4991).

Lunatics at Large–James Reach's comic murder mystery directed by Edmund W. Trust. Thurs thru Sat at 7:30, thru 6/6. Dramatis Personae, 114 W 14th (924-8400).





Go ahead . . . brag a little. Tell 'em you're going to Frenchman's Reef, with its wall-to-wall beauty. With its fantastic food, gracious service, magnificent decor, intimate lounges, continental nightclub. Its white Caribbean beach, freshwater pool, variety of water sports, championship tennis courts, duty-free shopping, tours of quaint St. Thomas. And when you return you'll brag a lot! For luxury unlimited, see your travel agent or call the Holiday Inn Reservations Office nearest you.

FRENCHMAN'S REEF Holiday Inn BEACH RESORT
St. Thomas, U. S. Virgin Islands

Owned and operated by American Motor Inns, Inc., Roanoke, Va., under license agreement with Holiday Inns, Inc., Memphis, Tenn.

SNAPFINGER

Clothes that Fit Your Lifestyle

Jeans for the Nice 'n Easy Life Style. The Elastic Back Pant, Practical yet Comfortable; In Natural or White . . . $20. The Drawstring Pant for even more of that Comfortable Casual Feeling; In Natural or White . . . $18. Both Styles in the New All Cotton Summer Fabric called Nice 'n Easy.

Jean Wearhouse

CHANGES THE WAY YOU LOOK AT JEANS!

438 Sixth Ave., at 10th St Tel 677-6221
1258 Lexington Ave., at 85th St Tel 737-8807
293 Third Ave., at 23rd St Tel 684-6110
2020 Broadway, at 69th St., Tel 595-2070
2905 Broadway, at 113th St. Tel 850-8476

AROUND TOWN

Mahalia–Esther Marrow and Nat Adderly in a new musical. Thru 6/11. Free. Harry deJur, Henry St Plyhse, 466 Grand St (691-7359).

Man-Wo-Man–Ed Bullins's *Michael,* and Neil Harris's *Passion Without Reason,* presented by Black Osmosis/Solid Productions. Thurs thru Sat at 8 p.m. Sun at 4 p.m. thru 6/11. $4. New Heritage Repertory, 43 E 125th St (876-3272).

The Member of the Wedding–Carson McCullers's play, directed by Jude Schanzer. Thru 6/19. Impossible Ragtime Theater, 120 W 28th (243-7494).

Modigliani–Dennis McIntyre's play focusing on three pivotal days in the life of the artist. Thru 6/25, Courtyard Gallery, 39 Grove St (362-0470).

Moliere in Spite of Himself–Mikhail Bulgakov's not very good *A Cabal of Hypocrites* adapted into a much worse and unendurably longer play by Michael Lessac, who also directed the cast into what he must have taken to be stylization, but is mostly palsied delivery further overwhelmed by unmeaningful pauses. Tues thru Sat at 7:40 p.m. thru 6/10. Colonnades, 428 Lafayette St (673-2222).

My Cup Runneth Over–Authored by Robert Patrick, directed by Marlyn Baum, featuring Nancy Snyder and Amy Wright. Tues thru Fri at 11 p.m. (A Sun perf 6/11 at 7 p.m.) 6/11-30. $3. Circle Repertory, 99 Seventh Ave So (924-7100).

The New Americans–Book, music, and lyrics by Frank Melfi. Tues thru Sun at 8 p.m. mats Sat & Sun at 3:30 p.m. St. Patrick's Youth Center, 268 Mulberry St (822-0382).

Nyatt School–Theater piece by Spalding Gray and Elizabeth LeCompte, directed by LeCompte. Thurs thru Sun at 7:30, thru 6/18. The Performing Garage, 33-35 Wooster St (966-3651).

One and One–Musical comedy; book by Fred Bennett and Richard O'Donnell; music and lyrics by Dianne Adams and Richard O'Donnell; directed by Jim Payne. Thurs thru Sat, at 8; Sun at 5:30. Bert Wheeler Theater, 250 W 43rd (242-4401).

The Passion of Dracula–Stefan Schnabel in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Piano Bar–A new-style musical by Rob Fremont and Doris Willens, directed by Albert Takazauckas. From 6/8. Chelsea/Westside Theater/Upstairs, 407 W 43 (541-8394).

Pins and Needles–Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWA, it ran from 1937 to 1941. Roundabout/Stage One, 333 W 23rd (924-7160).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6300).

Rhinoceros–Revival of the Ionesco play, directed by Andrew Loucka. Thurs thru Sun at 8:30, from 6/15. Little Theater, 5 W 30th (564-0692).

Rib Cage–A new play by Larry Ketron, directed by Andy Wolk. Wed thru Sun at 8 p.m. Thru 6/11. $3. Manhattan Theater Club, 321 E 73rd (472-0600).

Romeo and Juliet–Shakespeare's, directed by Neal Weaver. Thurs thru Sat at 8; Sun at 3. Thru 6/11. $2.50. Meat & Potatoes Co, 58 W 39th (391-2346).

Royal Repertory–GBS's *Candida*; David Guerdon's *The Laundry.* $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Saved–A contemporary British drama by Edward Bond, directed by John Roach. Thurs thru Sat, at 8 p.m. Sun at 3 & 8 p.m. thru 6/11. The Production Company, 249 W 18th (691-7359).

The Sea at Dauphin–Dereck Walcott's tragedy of Windward Island fishermen, directed by Leon Morenzie. 6/6-10, 13-17, at 8 p.m. 6/11 at 3 & 6. $3. Urban Arts Corps, 26 W 20th (924-7820).

Sganarelle–Moliere's play, directed by Andrei Serban. 6/7-7/2. Public/Newman Theater, 435 Lafayette St (677-6350).

AROUND TOWN

The Show Off–George Kelly's 1920s comedy, starring Paul Rudd and Polly Rowles. Tues thru Sat at 8; Wed, Sat & Sun at 2 p.m. Thru 7/16. Roundabout/Stage Two, 307 W 26th (924-7160).

Soho Rep–Anouilh's *Traveler Without Luggage*, 6/9 at 8:30, 6/10 at 7 & 10:30; 6/11 at 7:30. Soho Rep, 19 Mercer St (925-2588).

Spanish Theater Repertory–Plays by Lorca, Carballido, Raznovich; Calderon, and Lope de Vega, in Spanish in rotating repertory. Thru July. Gramercy Arts Theater, 138 E 27th. For dates and time call 889-2850.

St. Joan of the Stockyards–Operetta by Bertolt Brecht in 1931, set in Chicago, directed by Jan Eliasberg. 6/7-10, 14-17, at 8:15 p.m. mats 6/11, 18 at 3 p.m. $3. Encompass Theater, 168 W 48th (744-7085).

Strawberry Fields–Stephen Poliakoff's play about a generation in flux. Thru 6/18, Wed thru Sun at 7:30; mats Sat & Sun at 3. Manhattan Theater Club, 321 E 73rd (288-2500).

Taudshow–A play for one actor from the life and work of Antonin Artaud, starring Jerry Mayer, directed by John Pynchon Holms. Tues, Wed, Thurs, at 8 p.m. $3. Little Theater, 425 Lafayette (677-6350).

Therese Raquin–A French naturalistic play by Emile Zola, adapted by Stuart Michaels. 6/9-11. Fri & Sat at 8; Sun at 3 & 8. $2.50. Theater 22, 54 W 22nd (691-6105).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.)*, but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Monica Merryman) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Voices–Susan Griffin's story of five women, with Cathrine Burns, Tamara Geva, Susan Greenhill, Rochelle Oliver, and Janet Ward, directed by Estelle Parsons. Thru 6/11. Thurs thru Sat at 9:30; Sat mat at 3:30. St Clements, 423 W 46th (246-7277).

Waiting for Godot–Samuel Beckett's play, with Austin Pendleton, Sam Waterston, Milo O'Shea; directed by Walter Asmus. Thru 6/18. Lepercq Space, Brooklyn Academy of Music, 30 Lafayette Ave (636-4123).

The Winter's Tale–Shakespeare's, directed by David Kears. Thrus thru Sat at 8 p.m. Sun at 5 p.m. 6/8-25. $3. NY Theater Ensemble, 62 E 4th St (477-4120).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 1 to 6 p.m. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

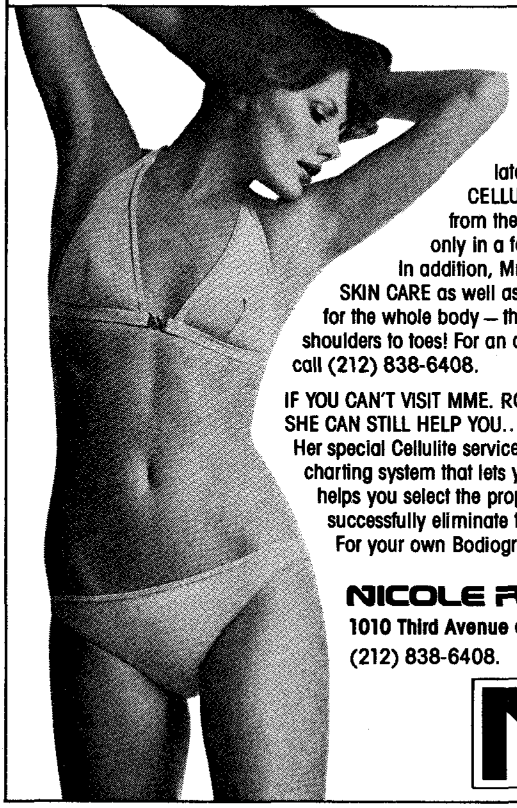
Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonette–890 Second Ave. Rita Dimitri entertains every Tues thru Sat. Mondays, Trudy Richards Moreau, once Charlie Barnet's vocalist, sings with sparkle and wit (PL 2-7320).

HAVE A BULGE-FREE BODY TODAY WITH THE TECHNOLOGY OF TOMORROW!



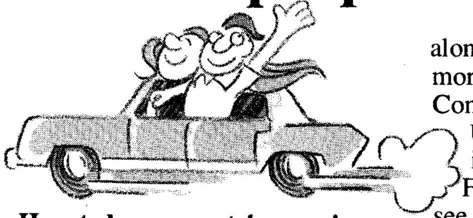
Nicole Ronsard, international health and beauty authority and author of the bestseller Cellulite: Those Lumps, Bumps and Bulges You Couldn't Lose Before!, has just brought from Europe the latest and most advanced therapy for CELLULITE CONTROL. Now you too can benefit from the same techniques and equipment used only in a few select European Establishments. In addition, Mme. Ronsard's new Headquarters feature SKIN CARE as well as a totally exclusive facial-type treatment for the whole body – the BODY FACIAL. Sheer pampering from shoulders to toes! For an appointment or a free consultation call (212) 838-6408.

IF YOU CAN'T VISIT MME. RONSARD'S SALON
SHE CAN STILL HELP YOU...BY MAIL
Her special Cellulite service is called BODIOGRAPHY.™ It's a unique charting system that lets you spot check your problem areas and helps you select the proper aids and preparations needed to successfully eliminate those nasty lumps and bulges at home. For your own Bodiography form send $2.00 for handling to:

NICOLE RONSARD Dept. NY-6
1010 Third Avenue at 60th Street, New York, N.Y. 10021
(212) 838-6408.

NR

In the Caribbean, where some people swear at rental cars, smart people swear by Avis.



How to keep your trip running smoothly in the Caribbean.

Maybe the worst mistake people make on trips to foreign places is renting cars from companies they never heard of. Or even from car rental companies with a big U.S. name behind it, but very little to offer in the way of effective local service.

That's why we say, check with people who've rented cars throughout the Caribbean. Chances are they'll tell you Avis is in a class by itself. With excellent service to keep your trip moving right along. And let you see and do more while you're there. Fine cars. Competitive rates. Excellent service. Unlimited mileage plans. Free informative maps and brochures. For reservations and information, see your travel agent or call Toll Free

800-331-2112

In Oklahoma, call 1-800-482-4554.

AVIS, LAC Division NYM 6-12
P.O. Box 59-3477 A.M.F., Miami, Florida 33159
Please send me your Self-Drive tour brochures on:
☐ Puerto Rico ☐ Jamaica
☐ Virgin Islands ☐ Mexico

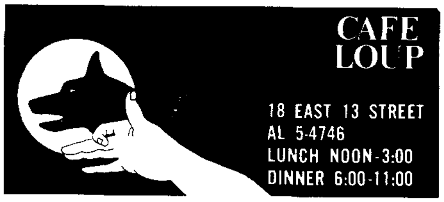
Name ____________
Address ____________
City/State/Zip ____________
My Travel Agency is ____________

AVIS

We try harder.

Avis rents all makes...features cars engineered by Chrysler.

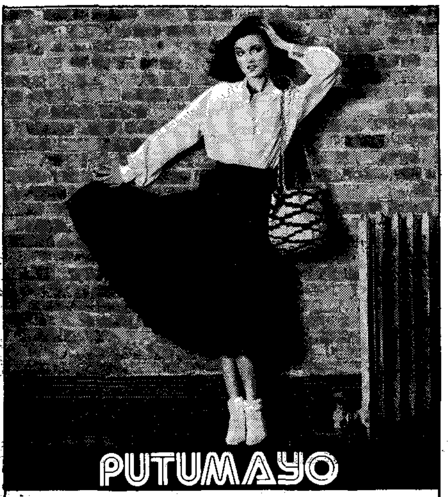
© Avis Rent A Car System, Inc.


CAFE LOUP
18 EAST 13 STREET
AL 5-4746
LUNCH NOON-3:00
DINNER 6:00-11:00

TURN OF THE CENTURY
Original Posters
MUCHA to 'MISTINGUETT'
FOR HOME & OFFICE
Largest Selection of
Maitres de l'Affiche
Park South Gallery
at Carnegie Hall
885 7th Av NY 10019 (212)757-5469

Horn of Plenty
Restaurant
91 Charles Street
Greenwich Village NYC
7 days for dinner
Southern Cuisine
242-0636

A MAN'S JAPAN
THE AUTHENTIC
JAPANESE MASSAGE
IN A JAPANESE
ATMOSPHERE
SAUNA, NEEDLE-SHOWERS,
LOUNGE
monday thru saturday
by appointment
11 a.m. to 12 mid.
SALON de TOKYO
200 WEST 57TH STREET/757-2187


PUTUMAYO
HAVE YOU VISITED US LATELY?
857 Lexington Ave. (near 65th St.)
Mon.-Sat., 11-6:30 Thurs. 'til 8

Chateau Madrid–48th St & Lex. Thru 6/9 "Disco Dance Dimensions," Mon thru Fri 9:30 & midnight. Sat has three shows (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtime is 9:45 & 12:30 every night but Sunday (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Johnny Sarno entertains 6/9 & 10, at 10 and midnight. Dancing in the lounge nightly (PL 5-6010).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–*666 W 125th. New cabaret-supper club* with a revue reminiscent of the 30s. Thru 6/26, Marilyn Johnson stars. Impressionist Jack Hammer is the emcee. Shows at 10 and 12:30 (MO 3-7980).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Improvisation–358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's–131 E 54th. Thru 7/29, singer-pianist Glen Covington and his trio, nightly except Sunday at 10, midnight & 2 a.m. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Once Upon a Stove–325 Third Ave. Fri & Sat, from 6/9, thru September, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club–5 E 59. Entertainment, dining, and dancing. Thru 6/10, Pop singer Marilyn Maye. 6/13-24, singer Lainie Kazan (PL 2-3100).

Rainbow Grill–65th floor, Rockefeller Plaza. Thru 6/10, Freda Payne. 6/12-24, Australia's songstress Lana Cantrell (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra play for dancing (except on Mondays). (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Le Refuge–309 E 83rd—Charming French dining place with live baroque guitar and harp music, Mon, Tues & Thurs, from 7:30 p.m. (UN 1-4505).

Roma di Notte–137 E 55th Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Ballroom open for dancing Wed thru Sun 6:30 to midnight. From 2:30 p.m. Thurs and weekend, with bands of George Doerner and Ramon Argueso. Petro and Olga dance class Wed at 6:30 p.m. (CI 7-0200).

Shepheard's–Park Ave & 56th. Walter Scott entertains three times nightly. Disco dancing continuously on the glass floor (421-0900).

Sibi–151 E 50th. Nice warm upstairs dancing den, with Pianist-singer Bobby Cole and his jazz quartet, *every night but Sunday from 9 p.m. (753-3429).*

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. The Irving Fields Trio supplies dance music Mon thru Fri 8 til midnight. Sat til 1 a.m. (581-7080).

Touches–190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Americana, 811 Seventh Ave (581-1000). **French Quarter:** New Orleans atmosphere, and dancing to music of Bobby Michaels & Company, Mon thru Sat, 9 to 1:30 *a.m. Sun 5 to midnight.* ***Bridges:*** *Singer-*pianist Amy Lynn Yago, 5:30 p.m. to 11 p.m.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Bobby Short is here with Beverly Peer on bass, and Gene Gammage on drums. **Bemelmans Bar:** Jazz pianist Marian McPartland is here for her sixth season & continues thru 6/30.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** The Bernie Leighton Trio for listening and dancing, Tues thru Sat, 9 to 12:30.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 thru **The Falstaff Room:** Pianist Effie, 5 to 10 p.m. Mon thru Fri. And from 10 *to 12:30, singer Mary Small.*

Sherry Netherland, 5th Ave and 59th St (EL 5-2800). **Le Petit Restaurant:** Earl Rose plays from 8 p.m. to 1 a.m. Wednesdays through Fridays.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs 5:30-8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m.-1 a.m. Fri & Sat, 9 p.m.-2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano. Mon thru Fri, and Earl Rose, Sat & Sun, from 5 to midnight.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

Ali's Alley–77 Greene St. 6/6-11, Don Pullin, the estimable pianist who worked with Charles Mingus's bands for several years, will lead his own quartet. Ted Daniels still has the big band on Monday nights (226-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Barbara's–78 W 3rd St. 6/9, 10, trumpeter Terumasa Hino's quartet (473-9326).

Beefsteak Charlie's–12th St & Fifth. Roland Hanna, one of the most eloquent of keyboard stylists, will play duets with the fine Czech bassist, George Mraz, 6/7-10 (675-4720).

The Bottom Line–15 W 4th. 6/6, 7, Marlena Shaw with Webster Lewis. 6/8, Proctor & Bergman, with George Gerdes. 6/9, 10, John Miles. 6/12, 13 Cheap Trick (228-6300).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. Gale and Prudence Curtis perform Mon thru Fri at this 19th century cafe with an informal ambience, which is open to midnight always (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins continues here from 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Stan Facey entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. This is the city's *bastion for traditional jazz. The house band is led by* clubowner-bassist Red Balaban and includes the majestic veteran trombonist Vic Dickenson (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter, that grand old lady of the blues, sings Mon thru Thurs at 8:30 & 10:30 and Fri & Sat at 12:15 a.m. (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Ernie Furtado (794-2700).

Crawdaddy–45th & Vanderbilt. Thru 6/30, Red Richards performs at this genuine New Orleans restaurant Mon thru Fri, 6:30 thru 11:30 (687-1860).

Grand Finale II–210 W 70th. Thru 6/10, singer Bob Garrett at 9 p.m. and singer/dancer Ann Reinking at 11:30 (595-9052).

Gregory's–First Ave at 63rd. Pianist Hod O'Brian's trio with guitarist Joe Puma has most of the week (Wed. thru Sun.) and virtuoso bebop guitarist Chuck Wayne has a trio on Tuesday. But the best is reserved for Monday nights, when Al Haig brings his inimitable finesse to the keyboard (371-2220).

Hopper's–452 6th Ave. Thru 6/10, Hagood Hardy Quintette, featuring Kathryn Moses. From 6/12, saxist Lee Konitz & pianist Al Galper. Mon thru Sat, 9:30, 11:30, and an extra 1 a.m. show Fri & Sat (260-0250).

Irish Pavilion–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock (759-9041).

Jazzmania Society–14 E 23rd. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

Jimmy Ryan's–*154 W 54th. Roy Eldridge is a monument* to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30-8 on Fridays (664-9700).

Marty's–1265 Third Ave. Terraces and gardens and continental food. Jimmy Jordan plays the piano and *sings blues and ballads* (249-4100).

Michael's Pub–England's George Melly and the John Chilton Feetwarmers from 9:15 p.m. (PL 8-2272).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels–227 E 67th. Pianist Ed Linderman plays show tunes. Mon thru Sat, from 8:30 on (794-2331).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

O'Lunney's–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass (751-5470).

Ponte's–39 Desbrosses St. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Reno Sweeney–126 W 13th. Holly Woodlawn entertains nightly at 9 & 11:30 p.m. Tues thru Sun, thru 6/10. 6/6-10, on the 11:30 show, Michael Leeds sings. Dolly Dawn here 5:30-7 p.m. Tues thru Sat (691-0900).

Sweet Basil–88 7th Ave So. 6/6-10, Rashied Ali Quintet. 6/11, 12, Jerry Niewood Quartet. 6/13-17, David Amram Quintet (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

Village Vanguard–178 Seventh Ave So. 6/6-11, Zoot Sims & his Quartet. 6/13-18, Bill Evans and his trio (AL 5-4037).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

GOOD SEASON

Frankie Valli has proved to be a most durable singing star. Now a successful solo artist, he headlines this week's engagement at the Westbury Music Fair. The schedule of shows is as follows: June 8 and 9 at 8:30, June 10 at 7 & 10:30, and June 11 at 7:30. TV and screen star Billy Crystal is his special guest (516-333-0533).

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.
East Side Festival of the Arts, Asphalt Green, York Ave. & 90th St. (288-4123), 6/10 at 2.
Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.
Beatlemania, *Winter Garden Theater, 1634 Bdwy* (245-4878). Wed at 2 & 7, Thurs-Fri at 7, Sat at 2, 7 & 10, Sun at 2 & 5.

Concerts

Tuesday, June 6

Kelly Green Players, Lincoln Center Library, at 4.
Music by Marilyn Kind Currier, Carnegie Recital Hall, at 8.

Wednesday, June 7

Eddie Palmieri/Cheo Feliciano/Tipica 73, Carnegie Hall, at 8.
ILGWU Retirees Concert, *Avery Fisher Hall, at* 12:15.
Music by Paul Reif, Carnegie Recital Hall, at 8.
Jack Rosenberg, viola, Jamaica Arts Center, 161-04 Jamaica Ave. (658-7400), at 1.
Summer Sing: Village Singers, NYU Catholic Center, 58 Washington Square South (254-9703), at 7:30.
Kelly Green Players, Lincoln Center Library, at 4.

Thursday, June 8

New York Philharmonic, Avery Fisher Hall, at 8:30.
Mary Grace, soprano, Carnegie Recital Hall, at 8.
Kelly Green Players, Lincoln Center Library, at 4.

Friday, June 9

Errol Parker, Motivations, 476 Broome St. (226-*2108), at 8:30 & 10.*
New Manhattan Brass Quintet, Museum of Modern Art Summergarden, 8 W 54th St. (956-7298), at 8.
Anthony Davis Quartet/Chico Freeman Quartet, Public Theater, 425 Lafayette St. (677-1750), at 10:30.
Tahuantinsuyo, Alice Tully Hall, at 8.
Johnny Mince, clarinet, Cassidy's, 303 E 53rd St. (755-8050), at noon.
New City Chamber Ensemble, Carnegie Recital Hall, at 8.
Lucette Flanagan, piano, Lincoln Center Library, at 4.

Saturday, June 10

Salsoul Orchestra, Carnegie Hall, at 8:30 & 11:30.
New York Philharmonic, Avery Fisher Hall, at 8:30.
AIR/Marion Brown, saxophone, Public Theater, 425 Lafayette St. (677-1750), at 10:30.
New Manhattan Brass Quintet, Museum of Modern Art Summergarden, 8 W 54th St. (956-7298), at 8.
Dane Belany, Motivations, 476 Broome St. (226-*2108), at 8:30 & 10.*
Maria Luisa Rangel, soprano, Alice Tully Hall, at 8.
Selma Mednikoff Pakter, piano, Theodore Roosevelt Birthplace, 28 E 20th St. (865-3571), at 2.

office jazz
The Best in Jazz
Wed., Fri., Sat. nites
Jazz brunch Sun. Noon
featuring: **Danny Stiles**
The Office Restaurant
97 Main St., Nyack, NY 10960 (914) 358-8938

Jan Yoors
tapestries • sculptures
drawings • serigraphs
special free exhibition
The 1700 Broadway Company
1700 broadway june 15-18
10-5 thurs/fri 11-5 sat/sun

Cuisine Excellent
Ambience Intimate
Continuous Dancing
Clarice Taylor & Cachaca Trio
(Ka-shah-sa)
CACHAÇA
Nightly 8PM-4AM
Closed Monday
403 East 62nd Street
Reservations 688-8501
No cover—$12 minimum

Dial Our Two Great Services:
★ **Free Luxury Car Service**
Want a touch of elegance? Ask for **Free** Luxury Car Pick-up. (With your reservation). In Manhattan only, Wall St. to 86th St., River to River. Fine food and service.
★ **Dial•a•Dinner**
Lobster, Steak, Chicken, Fish, Etc.
Working late? Don't want to cook? Get piping hot meals — lunch or dinner — to home or office. Enjoy O. Henry's famous food.
**All major credit cards.*
O. HENRY'S
Famous Steak and Seafood House
West 4th St. & 6th Ave., N.Y.C.
242-2002

MIDNIGHT DISCO

EVERY WEDNESDAY, FRIDAY AND SATURDAY

Ballroom dancing to two live orchestras Wednesday and Friday from 5:30 P.M. Thursday. Saturday. Sunday from 2:30.

ROSELAND

239 West 52nd Street at Broadway—247-0200

PLACE FOR STEAK

Formerly Bum Steer

NY's newest "in Place" with an extensive menu specializing in Steak, Prime Ribs, Lobster & Stone Crabs.

Entertainment nightly in our new intimate lounge.

334 E. 73rd ST. NYC-879-1040

Dinner From 6PM All Major Credit Cards

Fonda La Paloma

N.Y.'s FINEST MEXICAN RESTAURANT

Recommended by: Cue, Gourmet

LUNCHEON•COCKTAILS•DINNER•SUPPER

256 E. 49 St. 421-5495 Strolling Guitarists

VALLEY FORGE

is just the beginning.

Celebrate superSummer '78 where sports, music and colorful country festivals shimmer in the sun. Where there's scintillating nightlife, sensational restaurants, super hotels and a summerful of special events. Come fill up your senses in Valley Forge Country.

Montgomery County Convention and Visitors Bureau

Court House Norristown, PA 19404

NAME

STREET

CITY STATE ZIP

Jean Tung, piano, Carnegie Recital Hall, at 2:30.

Chamber Music Concert, Lincoln Center Library, at 2:30.

Michael McFrederick, piano/**Peter Van Dewater,** violin, Barbizon, Lexington Ave. at 63rd St. (873-4022), at 8:30.

Sea Chanteys, Pier 15, Fulton St. & East River (343-9575), at 7:30.

Thruston Johnson, violin/**David Garvey,** piano, Carnegie Recital Hall, at 8:30.

Tribute to Irving Berlin, Judson Memorial Church, 55 Washington Square South (777-0033), at 8.

Sunday, June 11

Roland Loest, piano, Bronx Museum, at 2.

Paul Robeson 80th Birthday Concert, Avery Fisher Hall, at 8.

Ruth Williams Future Stars, Carnegie Hall, at 7:45.

Anton Pawlowski & Steve Palitz, guitars, Greenwich House, 46 Barrow St. (242-4770), at 4.

Dave Sear, folk singer, Queens Museum, at 3.

Byung Sun Soh, tenor, Carnegie Recital Hall, at 8:30.

David Rubinstein, piano, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.

Tribute to Irving Berlin, Judson Memorial Church, 55 Washington Square South (777-0033), at 8.

Monday, June 12

Chang-Kogan Duo, Carnegie Recital Hall, at 8.

Tuesday, June 13

FIRST OF FIVE

On Tuesday, June 13 Carnegie Hall will launch a "Schubert Fest," a five-day program featuring the chamber music, orchestral works, and lieder of the great composer. **Sergiu Comissiona** will conduct the American Symphony Orchestra. Tonight's featured artists are pianist Eugene Istomin and tenor John Aler (247-7459).

New York Philharmonic, Avery Fisher Hall, at 8:30.

Nancy Miranda, soprano, Carnegie Recital Hall, at 8.

Jane Adler, mime/**Andrew Bolotwsky,** flute, Lincoln Center Library, at 4.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn Center at Brooklyn College, Campus Rd at Ave H (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (535-7710).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Opera

Amato Opera, 319 Bowery (228-8200). *Carmen,* 6/10 at 7:30, 6/11 at 2:30.

Epic Construction Theater, Encompass Theater, 168 W 48th St. (575-1558). *St. Joan of the Stockyards,* 6/7-10 at 8:15, 6/11 at 3.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *Mlle. Modiste,* 6/7 at 2 & 8:30, 6/8-9 at 8:30, 6/10 at 4 & 8:30, 6/11 at 4.

New York City Opera, Lincoln Center Library (399-0566). *The Toy Shop,* 6/6-9 at 11 a.m. & 1 p.m., 6/10 at 12:30, 6/11-13 at 11 & 1.

Dance

AMERICAN BALLET THEATER
METROPOLITAN OPERA HOUSE

Tues, 6/6 at 8: *Gemini; Pas de Deux; Jardin aux Lilas; Firebird.* Wed, 6/7 & Thurs, 6/8 at 8: *Don Quixote.* Fri, 6/9 at 8: *Gemini; Pas de Deux; Firebird; Jardin aux Lilas.* Sat, 6/10, at 2 & 8: *Don Quixote.*

NEW YORK CITY BALLET
NEW YORK STATE THEATER

Tues, 6/6 at 8: *Square Dance; Ivesiana; The Concert.* Wed, 6/7 at 8: *Coppélia.* Thurs, 6/8 at 8: New ballet; *Divertimento No. 15; Symphony in Three Movements.* Fri, 6/9 at 8: *Coppélia.* Sat, 6/10 at 2: New ballet; *Divertimento No. 15; Symphony in Three Movements.* Sat, 6/10, at 8: *The Goldberg Variations; Stars and Stripes.* Sun, 6/11 at 1: *Swan Lake; Firebird; Afternoon of a Faun; Western Symphony.* Sun, 6/11 at 7: *The Goldberg Variations; Chansons Madecasses; An Evening's Waltzes.* Tues, 6/13 at 8: *The Goldberg Variations; Tricolore.*

PAUL TAYLOR DANCE COMPANY
CITY CENTER

Tues, 6/6 at 8: *Polaris; Aphrodisiamania; Dust.* Wed, 6/7 at 8: *Aureole; 3 Epitaphs; Runes; Esplanade.* Thurs, 6/8 at 8: *Polaris; Aphrodisiamania; Dust.* Fri, 6/9 at 8: *Aureole; 3 Epitaphs; Runes; Esplanade.*

BALLET NACIONAL DE CUBA
METROPOLITAN OPERA HOUSE

Tues, 6/13 at 7:30: *Giselle.*

OTHER

Frances Alenikoff Dance Theater Co., Eden's Expressway, 537 Bdwy (925-0880), 6/9-13 at 8.

American Dance Machine, Century Theater, 235 W 46th St. (354-5940), 6/6 at 8, 6/7 at 2 & 8, 6/8-9 at 8, 6/10 at 2 & 8, 6/11 at 3 & 7:30, 6/13 at 8.

Ballet Felix Blaska, Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (239-7177), 6/12 at 7, 6/13-18 at 8.

Choreographers Showcase, ATL, 219 W 19th St. (924-0077), 6/6 & 13 at 8.

Jessica Fogel, Earl Hall Auditorium, Columbia, Bdwy at 117th St. (280-5113), 6/7-8 at 8.

Magnetic Ferry II, Washington Square Church, 135 W 4th St. (532-2740), 6/10-11 at 8:30.

Mary Overlie, The Kitchen, 484 Broome St. (925-3615), 6/8-10 at 8:30.

Albert Reid & Dancers, Studio 505, 39 Walker St. (924-6957), 6/9-11 at 3.

Renegades, Greene St. Dance Studio, 98 Greene St. (777-0775), 6/9-10 at 8:30.

Riverside Dance Festival, Riverside Church, 490 Riverside Dr. (864-2929): Diane Boardman & Dance Co., 6/7, 9 & 11 at 8; Manuel Alum Dance Co., 6/8 & 10 at 8, 6/11 at 2.

Saga Ambegaokar, ATL, 219 W 19th St. (924-0077), 6/8-10 at 8.

Theater/Dance Asylum, Larry Richardson Dance Gallery, 242 E 14th St. (228-7126), 6/9-10 at 8:30, 6/11 at 3.

Cheryl Wallace, Westbeth Theater Center, 151 Bank St. (825-1255), 6/8-9 at 11 P.M., 6/10 at 3 & 11. work.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listing edited by Holly Pinto.

SOLOS

57th STREET

Neil Anderson–New work, thru 6/17. Fischbach, 29 W 57th (PL9-2345).

Le Madrigal
Restaurant
IS PLEASED TO ANNOUNCE THAT
GERARD MELOU
HAS JOINED OUR RESTAURANT AS A PARTNER & EXECUTIVE CHEF
216 East 53rd Street, N.Y.C.
Reservations: 355-0322

ART SALE
LARGE COLLECTION OF OLD ORIGINAL SIGNED GRAPHICS BY:
NEIMAN & DALI
RARE PCS. FANTASTIC LOW PRICES
HEDGE AGAINST INFLATION
CALL BOB ADAMS (212) 244-8990

Develop your backhand ...in the shower!
Bathroom TENNIS

EXPEDITION
to remote tropical islands.
6 or 14 days from $290.
Write for free Adventure Booklet.
Box 120. Dept. 116, Miami Beach, Fla. 33139.
Windjammer 'Barefoot' Cruises

THE VERY BEST THERE IS...

...IS NOW ALSO THE LEAST EXPENSIVE.
We guarantee it. If you can buy this handcrafted oak hardwood platform bed for less anywhere else in N.Y.C., we'll give you a mattress to fit it, free. We're at 10 Christopher St. off 6th Ave. in the village. Open Sunday thru Thursday to 8PM, Friday and Saturday to 9PM. 242-8693. Stop by and see us. You'll rest a lot easier if you do.
Master Charge and Visa accepted
the storehouse
ten christopher street new york, new york 10014 212-242-8693

AROUND TOWN

Felix Angel–Drawings of athletes, thru 6/24. Noble/Polans, 40 W 57th (541-9510).

Hannelore Baron–Collages and wooden constructions, thru 7/1. Markel, 50 W 57th (581-1909).

Seymour Boardman–Gray on gray drawings and white paintings, thru 6/15. Berman, 50 W 57th (757-7630).

***Jim Dine**–New still lifes, drawings, and colored etchings, thru 6/9. Pace, 32 E 57th (HA1-3292).

Jack Earl–Small porcelain figures doing daily activities, thru 6/30. Fortnoy, 56 W 57th (757-0461).

Bernice Faegenburg–Collage and paintings, thru 6/20. Viridian, 24 W 57th (245-2882).

***Mary Frank**–Shadow papers sculpted with scissors and a razor/Sculpture by Marini, Nadelman, Nevelson, and Noguchi, thru 7/1. Zabriskie, 29 W 57th (832-9034). Mon-Fri 10-5:30.

***Harold Gregor**–Illinois landscapes in paint and on paper, thru 6/22. de Nagy, 29 W 57th (421-3780).

Samia Halaby–Chromatic abstractions, thru 6/15. Pearl, 29 W 57th (838-6310).

Burt Hasen–Drawings, paintings, and prints, thru 6/10. Sumers, 50 W 57th (541-8334).

Freidrich Meckseper–Prints of otherworldly still lifes, self-portraits from 1958 to 1978, thru 6/30. Fitch-Febvrel, 5 E 57th (688-8522).

Gail Raab–Works using a limited palette and suggesting old photos, thru 6/10. Viridian, 24 W 57th (245-2882).

Jean Venitien–Post-impressionistic works, thru 6/17. Eric, 61 E 57th (371-9270).

***H.C. Westermann**–New, intensely colorful watercolors, posters, and *The Wild Man From Borneo*, a large laminated plywood sculpture. Coincides with Whitney Retrospective, thru 6/30. Frumkin, 50 W 57 (757-6655). Mon-Fri 10-6.

Whanki (1913-1974)–Paintings and watercolors, thru 6/30.Dintenfass, 50 W 57th (581-2268). Mon-Fri 10-5:30.

MADISON AVE & VICINITY

***Agnetti**–Conceptual pieces dealing with Elizabeth I of England, crime, and provisionality, thru 6/17. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

***Carol Anthony**–Paintings, thru 6/10. Knowlton, 19 E 71st (794-9700).

***Elizabeth Bart**–Oils, thru 6/17. Ekstrom, 980 Mad Ave (YU8-8857).

Barbara Bellin–Florals and house portraits, thru 6/12. Clay, 1162 Mad Ave (861-4372). Mon-Sat 10-6, Sun 1-5.

R.O. Blechman/Edward Sorel–Watercolors and drawings for *Candide*, the *New Yorker*/Illustrations, including *Superpen*, thru 6/16. Graham, 1014 Mad Ave (535-5566).

Dennis Miller Bunker–Rediscovered through loans, 6/7-30. Davis & Long, 746 Mad Ave (861-2811). Mon-Fri 10-5.

***Clarence Carter**–Watercolors 1927-1949, including Sicily and France, thru 6/16. Gimpel Weitzenhoffer, 1040 Mad Ave (628-1897).

***A.M. Cassandre**–Posters (from 1923 to 1939), thru 6/27. Reinhold-Brown, 26 E 78th (734-7999).

Tibor David–Oils, thru 6/11. Guild, 1145 Mad Ave (861-3776).

Jean Davidson–Color-form abstractions, 6/7-28. Galerias Paco, 26 E 63rd (935-8790).

***Werner Drewes/Wilhelm Schmitz-Gilles**–Abstractions from the 30s and 40s/Constructivist works done with a ball point, thru 6/17. Deutsch, 43 E 80th (861-4429).

***George Grosz**–Oils, watercolors, and drawings from 1920 to 1950, thru 6/10. Weintraub, 992 Mad Ave (TR9-1195).

Mark Kreiger–Recent paintings, thru 6/30. Touchstone, 118 E 64th (826-6111).

Margarita Lozano–Pastels, thru 6/30. Aberbach, 988 Mad Ave (988-1100).

Frederick McDuff–Landscapes and beach scenes, thru 6/15. Petrenko, 1045 Mad Ave (535-5533).

Flora Mace/George Thiewes–Pictures in glass/Fantasy vessels, thru 6/22. Contemporary Art Glass, 806 Mad Ave (879-4655). Mon-Sat 11-6, Sun 1-5.

Suzi Malin–Portraits of David Hockney, Elton John, Peter Sellers, others, thru 6/17. Kerr, 49 E 82nd (628-1200). Mon-Fri 9-5, Sat 10-5.

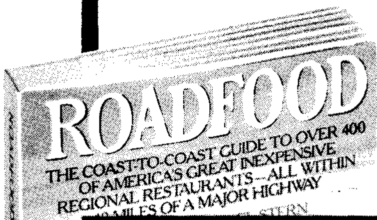
Donald Mavros–Destroyed clay pots as sculpture, thru 6/17. Ericson, 23 E 74th (737-6155).

Esti Schur–Video installations, thru 6/17. Urdang, 23 E 74th (BU8-7004).

2 books that will change the way you see America

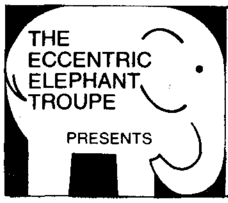
AMAZING AMERICA
BY JANE & MICHAEL STERN
A GUIDE TO
SIGHTS INCLUDING:

AMAZING AMERICA
by Jane & Michael Stern
An unconventional guide to more than 600 sights, sounds, tastes, and eccentricities: Museum of Quackery; National Hollering Contest; Largest Cheese in the History of Mankind; Human Juke Box; Dinner Tour of San Quentin; The Singing River; The House Made of Paper; and much more. 60 photos. Addresses, hours, admission fees, and alphabetical and subject indexes. $6.95, paperback
A Literary Guild Alternate


ROADFOOD
THE COAST-TO-COAST GUIDE TO OVER 400 OF AMERICA'S GREAT INEXPENSIVE REGIONAL RESTAURANTS—ALL WITHIN
MILES OF A MAJOR HIGHWAY

ROADFOOD
by Jane & Michael Stern
The coast-to-coast guide to over 400 of America's great inexpensive regional restaurants—all within 10 miles of a major highway. Each restaurant is rated for quality with sample menu items, operating hours, notes on cooking styles, decor, and local color included. Plus maps and information on seasonal food fairs and festivals. $6.95, paperback
A Literary Guild Alternate

Now at your bookstore
RANDOM HOUSE/
DAVID OBST BOOKS



THE
ECCENTRIC
ELEPHANT
TROUPE

PRESENTS

NEIGHBORHOOD
FAMILY THEATRE!
THE STRANGE JOURNEY
OF URASHIMA TARO"
KABUKI FAIRY TALE
IN ENGLISH
FOR ALL AGES
June 17th & 18th
11 a m & 1 p m
at T O M I Inc
23 West 73rd Street
Reservations—call 724-4950
(Great for kids birthdays!)

DAVID K's
"My one and only choice
for Chinese Food
would be David K's. . .where
the cooking is extremely good."
JAMES BEARD
HUGH SHANNON at the piano
Tuesdays thru Saturdays from 9 P.M.
TEA LUNCH SERVED DAILY
Luncheon Cocktails Dinner Supper
1115 Third Avenue (65 St.) N.Y.C.
(212) 371-9090 / Open 7 Days
American Express card honored exclusively

JACK KAPLAN IS IN A PICKLE ...
in corned beef & lox, in all the great
deli-cuisine he serves for breakfast,
lunch and dinner every day!!
Kaplan's 59 E 59/N.Y.
PL 5-5959
at the delmonico

If you love us
in white, you should
see our greens.
The Lodge, where the most discriminating stay, offers its special 3-day Summer Golf Plan which includes *any* 3 days' greens fees on Stowe's challenging 18-hole course in the cool Green Mountains, attractive accommodations, breakfast and dinner daily (we're known for our award-winning continental cuisine), a spectacular gondola ride up scenic Mt. Mansfield and much more—just $114 to $171 per person. Reservations, call 802-253-7311. Or write Mt. Mansfield Co., Stowe, Vermont 05672.
The Lodge
at Smugglers Notch
STOWE, VERMONT

If your racket
is expensive and you're
still missing the ball –
You need
Bathroom
TENNIS

Vasarely–Paintings, collages, and serigraphs, thru 6/11. Vasarely Center, 1015 Mad Ave (744-2332). Mon-Fri 10:30-5:30, Sun 11-5.

Alexander Walsh–First NYC showing, thru 6/30. Lerner-Heller, 956 Mad Ave (861-9010).

SoHo

Lorie Alexander–Sculptures wrapped in canvas, thru 6/18. Pleiades, 152 Wooster (475-9658).

Roberta Allen/Krzysztof Wodiczko–A floor and photo piece/New work, thru 6/10. Bromm, 90 W Bdwy (732-6196). Tues-Sat 1-6.

Ed Baynard–Delicate watercolors of flowers, thru 6/8. Milliken, 141 Prince (674-3131).

Carol Beighley-Paraskevas/John Hawkins–Scrolls, wraps, and rolls/Woodcuts a la Beardsley, thru 6/7. Westbroadway, 431 W Bdwy (966-2520).

Kit Fitzgerald/John Sanborn–A color video/sound installation about water, thru 6/17. Kitchen, 484 Broome (925-3615). Tues-Sat 1-6.

Dan Flavin–Drawings, diagrams, and an installation of fluorescent light, thru 6/24. Friedrich, 393 W Bdwy (925-9380). Tues-Sat 12-6.

Majorie Foy/June Rowe–Male nudes in black-and-white photos/Etchings, thru 6/30. La Fronde, 605 Hudson (242-9788). Tues-Thurs 5-7, Fri-Sun 1-4.

Luis Frangella/Sue Frecon/Russell Sharon–Perceptual drawings/Multi-canvas oils and notes/Clay bells, thru 6/30. Space, 82 Duane (233-1916).

Peter Samuels–Paintings/Vintage collection of sunglasses 1930-1950, thru 6/11. This, 131 Thompson (254-0744). Tues-Sun 12-7.

Trudy Solin–Acrylic dream abstractions, thru 7/2. Bayard, 456 W Bdwy (477-3804).

OTHER

Bill Barrett/Bill Sullivan–Aluminum sculpture/Swan drawings, thru 6/18. Rentschler, 450 W 24th (929-0192). Wed & Sat 12-6.

Bobsband–Fluorescent light installation in ten windows, thru 6/16. Municipal garage, 8th Ave bet 53rd and 54th.

Carol Crawford–Miniature environments, thru 6/17. Exhibitionists, 92-20 Union Hall St, Jamaica (658-4926). Tues-Sat 12-5.

Susan Crile–Large pastel and charcoal drawings, thru 6/17. Droll/Kolbert, 724 5th Ave (541-6006).

Burhan Dogancay–*Wall of NYC* in gouache, thru 6/15. Turkish Center, 821 UN Plaza (949-0150).

Lily Ente–Black and white marble sculpture and drawings, thru 6/30. NYU, Loeb Center, Washington Square (598-2027).

Jacques Hnizdovsky/Barbara Morgan–Flowers, trees, animals in woodcuts, paintings, and drawings/Martha Graham dancers in photos from 1941, thru 6/30. St. John the Divine, 1047 Amsterdam (678-6923). Daily 7-6.

Lila Katzen–Steel outdoor sculpture and collage drawings, thru 9/1. Fordham at Lincoln Center (431-9439).

Robert Mapplethorpe/Patti Smith–Photo/Drawings, 6/7-24. Miller, 724 5th Ave (246-1625).

Andy Unger–Screen paintings using Chinese calligraphy, thru 6/8. Chinese Cultural Center, 159 Lex Ave (725-4950).

GROUP SHOWS

57th STREET

Alonzo–30 W 57th (586-2500). Tues-Fri 10:30-5. Still lifes by Gilbert, Lazar, Martin, others, 6/13-30.

***Esman**–29 W 57th (421-9490). Watercolors, drawings, and photos by Beatrice Wood, Duchamp, Picabia, Man Ray, Sheeler, and Covert, thru 6/16.

Getler/Pall–50 W 57th (581-2724). Graphics by Dine, Rauschenberg, Ruscha, others, thru 6/30.

Heidenberg–50 W 57th (586-3808). Etchings by Appel, trompe l'oeil by Edelmann, drawings by Steinberg, others, thru 6/17.

Midtown–11 E 57th (PL8-1900). Still life and flowers by Binford, Coiner, Moller, others, thru 6/10.

Nobé–250 W 57th (581-7060). Works by Nozkowski, Iwashiro, and Saganic, thru 6/10.

Parsons-Dreyfuss–24 W 57th (CI7-7480). The line in abstractions by Barbieri, Ireland, Thomas, Tuttle, Weil, others, thru 6/11.

Spectrum–30 W 57th (246-2525). Mon-Fri 11-6. Art by athletes, including Bouton, Grier, Rutherford, others, thru 6/23.

Three Eyes–140 W 57th (581-2869). Daily 1-5. Members of this art society, 6/9-11.

MADISON AVE & VICINITY

Acquavella–18 E 79th (734-6300). Mon-Fri Works by J. Dinerstein Girling, Ross, Slone, and Youkilis, 6/13-7/23.

***Adler**–21 E 67th (249-2450). Cubists in France, including Braque, Leger, Villon, others, thru 6/18.

American Indian Community House–10 E 38th (532-4897). Hopi and Navajo crafts, thru 6/30.

Canty–50 E 78th (794-9855). City scenes by Rutigliano, English landscapes by G. Tozer, and fantasies by M. Tozer, thru 6/10.

Christopher–766 Mad (737-3224). Gisson, Reboli, Shawe, others, thru 6/30.

Cityana–16 E 53rd (752-2079). 200 *New Yorker* covers, plus original cover art, thru 6/15.

FAR–22 E 80th (734-7287). Paintings by Leipzig, S. Pearlstein, Sherr, others, thru 6/30.

Gallery 84–1046 Mad Ave (628-4920). Barbata, Bascom, Fuchs, Liss, others, thru 6/10.

Great Expectations–1310 Mad Ave (289-3923). Mon-Sat 10-6. Collage and paint by Farber, animal sculpture by Hoffman, others, thru 6/10.

***L'Isis**–667 Mad Ave (935-0490). Egyptian gilded masks, gold jewelry, hieroglyphics, sculpture from Rome and ancient Near East, thru 7/30.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Fein, Goldman, others, 6/10-23.

***Nicholls**–1014 Mad Ave (472-0211). Mon-Fri 11-5. Cartoons, illustrations, and magazine cover designs of food and drink by Addams, Arno, others, thru 7/15.

***Shepherd**–21 E 84th (861-4050). 19th century English paintings, drawings, watercolors, thru 6/30.

SoHo

Artists Space–105 Hudson (226-3970). Clough, Fares, Goldberg, Lees, and Thornycroft, thru 6/17.

Boone–420 W Bdwy (966-2114). Members, thru 6/30.

***Caldwell**–383 W Bdwy (966-6500). Monochromatic abstractions, 6/7-7/8.

***Drawing Center**–137 Greene (982-5266). Mon-Sat 11-6, Wed 11-8. Drawings for animated films, including *Fantasia,* thru 6/10.

Eastern Arts–401 Bleecker (929-7460). Tues-Sun 12-7. Sepik River art of New Guinea, thru 6/15.

First St–118 Prince (226-9011). Tues-Sun 1-6. Works on paper done by members, thru 6/21.

***14 Sculptors**–75 Thompson (966-5790). Works in stone, wood, plastic, metals, mixed media, and drawings by Borg, Schneider, Steinman, others, 6/10-28.

Franklin Furnace–112 Franklin (925-4671). Book works by Forget and photos about walking by Leonian, thru 6/16.

OK Harris–383 W Bdwy (431-3600). Sculpture by Butterfield, painting by Dufresne and Kacere, and structures by Von Ringelheim, thru 6/17.

***Hoffman**–429 W Bdwy (966-6676). Drawings by seven Frenchmen and clay masks by Ethical Culture School students, thru 7/12.

Hubris–150 Thompson (982-1827). Small scale works on paper by De Alfaro, Farrell, Nedorost; a 4-poster bed and a nude painted on paper bags by Pooka; laminated paper edges by Shelton; thru 6/23.

***Landmark**–469 Broome (966-1173). Works by DuBack, Grillo, Trieff, Yektai, others, thru 6/17.

Lohman–55 Wooster (966-7173). Flinsch, Hoff, Kuzma, others, thru 7/1.

112 Greene–(226-8971). Scale models of living space-paintings, thru 6/14.

Soho Center–114 Prince (226-1995). Amann, Colman, Gaetano, others, thru 7/30.

Soho 20–99 Spring (226-4167). An invitational of women doing fabric sculpture, paintings, and graphics, thru 6/28.

Sperone Westwater Fischer–142 Greene (431-3685). Mon-Fri 11-4. Gallery artists Andre, Flavin, Venezia, others, 6/9-7/30.

Spring Street Enamels–171 Spring (431-8151). Enamels by students, thru 6/15.

Ward-Nasse–131 Prince (925-6951). Abstractions and natural collages by Gaughran, drawings of women by Gray, paper and canvas abstracts by Langer, and nature by Schoenberger, thru 6/22.

OTHER

ACIA–28 E 4th (473-6072). Contemporary African paintings and sculpture and its roots, thru 6/17.

African-American Institute–833 United Nations Pl (949-5666). Tapestries from Senegal, thru 6/10.

AROUND TOWN

AIGA–1059 3rd Ave (PL2-0813). Mon-Fri 9:30-4:45. Book designs from 1977, thru 6/22.

***Astor**–Lincoln Center (790-6551). Mon & Thurs 12-8, Tues, Wed, Fri, Sat 12-6. The dance in drawings, prints, costume designs, books, and sculpture spanning 5 centuries, including Diaghilev's notebook from 1909 to 1911, thru 9/2.

Department of Correction–100 Centre (374-4440). Works by inmates and independent artists, thru 6/30.

F.I.T.–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Work by the American textile designer Jack Lenor Larsen, thru 9/16.

Gallery 300–Fulton Market, 200 Front St (622-3995). *Lithos and engravings of Old New York, 1830-1908*, thru 6/16.

***Japan House**–333 E 47th (832-1155). Daily 11-5, Fri til 7:30. Japanese genre screens from the 17th to the 19th centuries, thru 7/9.

***NY Public Library**–5th Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. *Religion in New Amsterdam:* books, letters, documents, maps, and prints of the first Old Word faiths to come to NYC, thru 6/28.

Pratt Manhattan Center–160 Lex Ave (636-3462). Mon-Fri 10-5, Sat 1-5. Cartoonists, including Fischetti, Koren, Levine, others, thru 6/14.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Spanish Institute–685 Park Ave (628-0420). Mon-Sat 10-6. Contemporary artists from Seville, thru 6/30.

Studio 53–424 Park Ave (755-6650). Oils and graphics by Boulanger, Rockwell, and Simbari, thru 6/30.

Weyhe–794 Lex Ave (TE8-5478). Mon-Fri 9:30-5. Mexican graphics by Orozco, Rivera, others, thru 6/30.

World Trade Center–U.S. Customs Service (247-5340). Mon-Fri 8:30-4. Antique American flags and memorabilia, 6/14-7/24.

Photography

***James Abbe**–Militarism in the 30s, including Hitler, Stalin, Spanish Civil War, and Mussolini, thru 7/21. Washburn, 42 E 57th (753-0546).

***Ansel Adams**–The early years, thru 6/30. Helios, 18 E 67th (988-5593).

***Anton Bruehl/Edmund Teske**–From the 20s to the 50s with Marlene Dietrich, Peter Lorre, studio studies, Mexico, *other/Composite*, solarized images, almost dreamlike, thru 6/24. Witkin, 41 E 57th (355-1461).

Castelli–4 E 77th (288-3202). Black-and-white landscapes by R. Adams, Baltz, and Schwartz, thru 6/24.

***Harry P. Fischer**–City and country life from 1900 to 1935, thru 6/17. Ingber, 3 E 78th (744-3158).

Martin Fishman–Phallic photos, thru 6/11. Hansen, 70 Wooster (431-5904).

Jeremy George/Vernon Riddick–NY and its surroundings, thru 6/11. Midtown Y, 344 E 14th (674-7200). Sun-Thurs 12-8, Fri til 4.

Geoffrey Gove–Color transformations, thru 6/30. Images, 11 E 57th (838-8640).

***Kodak**–1133 Sixth Ave (262-6183). Mon 12-5, Tues-Sat 9:30-5. *Auto Exotica*, thru 7/21.

***Clarence John Laughlin**–Louisiana plantations, Victorian architecture in America, thru 6/17. Wolf, 30 W 57th (586-8432).

***Lynn Lennon/Phillip Leonian**–Fantasy self-portraits/Walkers and walking in black-in-white, thru 6/17. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Pfeifer**–825 Mad Ave (737-2055). Tues-Fri 10-5:30. The male nude in the 19th and 20th century, 6/13-7/28.

***Prakapas**–19 E 71st (737-6066). Vintage views of the sidewalks of NYC, 6/13-30.

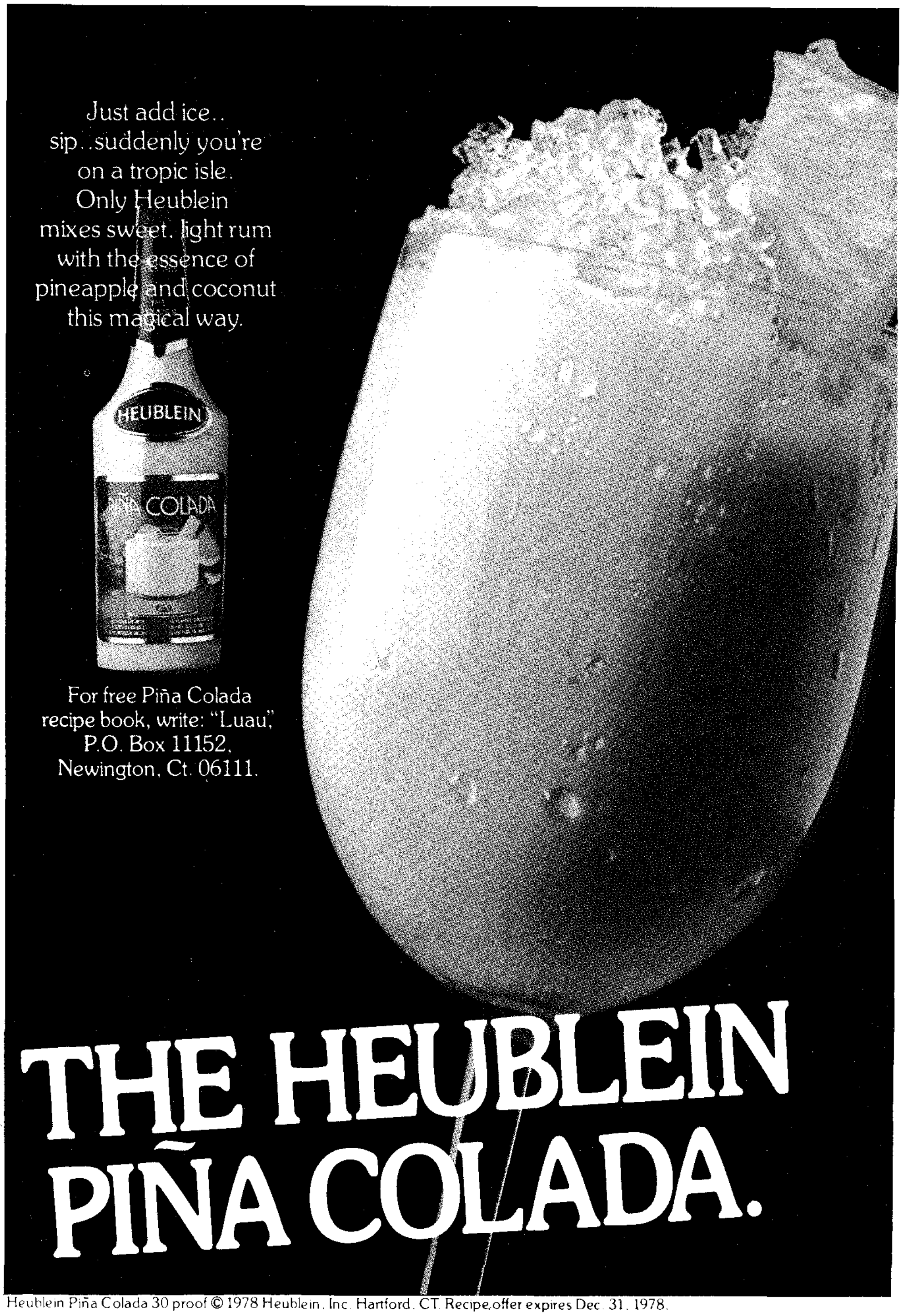
Gregory MacGregor/Melissa Shook–Black-and-white landscapes/Her daughter, thru 6/10. Foto, 492 Broome (924-5612). Wed-Sat 1-6.

***Stephen Shore**–The NY Yankees at spring training, thru 6/24. Light, 724 5th Ave (582-6552).

Soho/Stieglitz–34 W 13th (242-9198). Sat & Sun 1-6, Tues 7-9. Light passage by Brin, India by King, the Bushwick section of Brooklyn and montages by Rizzuto, thru 6/27.

***Ted Spiegel**–Color views of the Hudson River, thru 7/1. Nikon, 620 5th Ave (586-3907).

***Jean-Pierre Sudre**–Still lifes, thru 6/9. Pfeifer, 825 Mad Ave (737-2055).


Just add ice..
sip..suddenly you're
on a tropic isle.
Only Heublein
mixes sweet, light rum
with the essence of
pineapple and coconut
this magical way.

HEUBLEIN
PIÑA COLADA

For free Piña Colada
recipe book, write: "Luau,"
P.O. Box 11152,
Newington, Ct. 06111.

THE HEUBLEIN
PIÑA COLADA.

Heublein Piña Colada 30 proof © 1978 Heublein, Inc. Hartford, CT Recipe offer expires Dec. 31, 1978.

$200 CONVERTIBLES

New York City's largest selection of $200 convertible sofabeds. Values to $400.

JENNIFER HOUSE

Immediate Delivery

UPTOWN—1530 Second Ave.
(Bet. 79th & 80th Sts.) 535-1242
Mon. thru Fri. 10-9 PM. Sat. to 6.

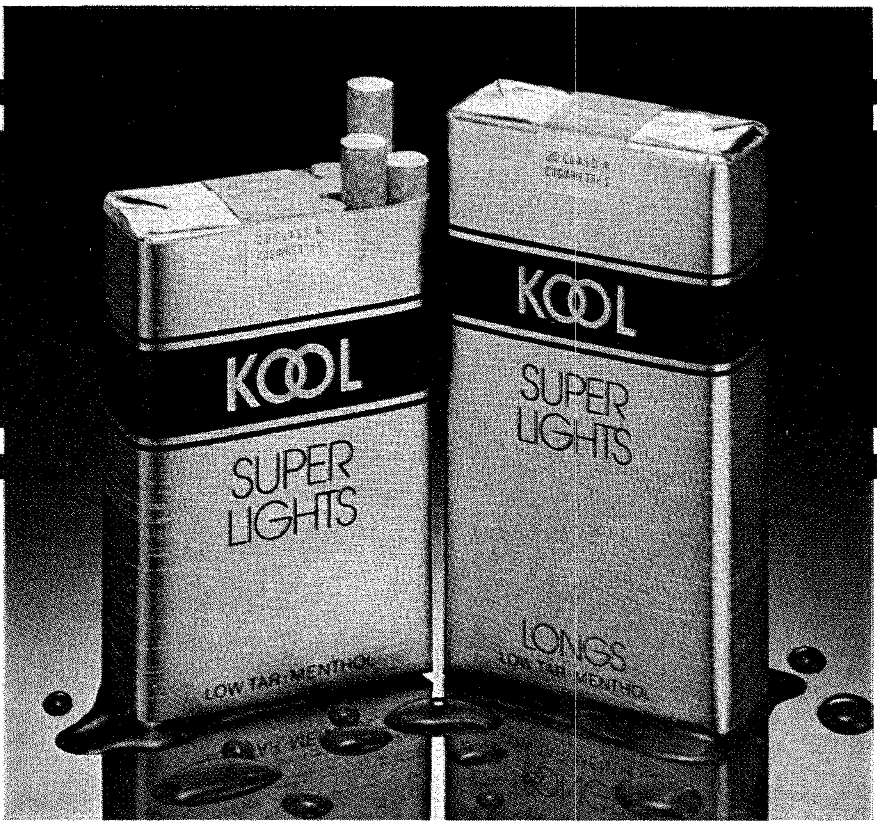
DOWNTOWN—404 Park Ave. So.
(Cor. 28th St.) LE 2-4697
Open Daily 10-7 PM.

BOTH STORES OPEN SUNDAY 12-5 PM

Feel refreshing coolness in a low 'tar' cigarette.

KOOL

SUPER LIGHTS


KOOL
SUPER LIGHTS
LOW TAR-MENTHOL
KOOL
SUPER LIGHTS
LONGS
LOW TAR-MENTHOL

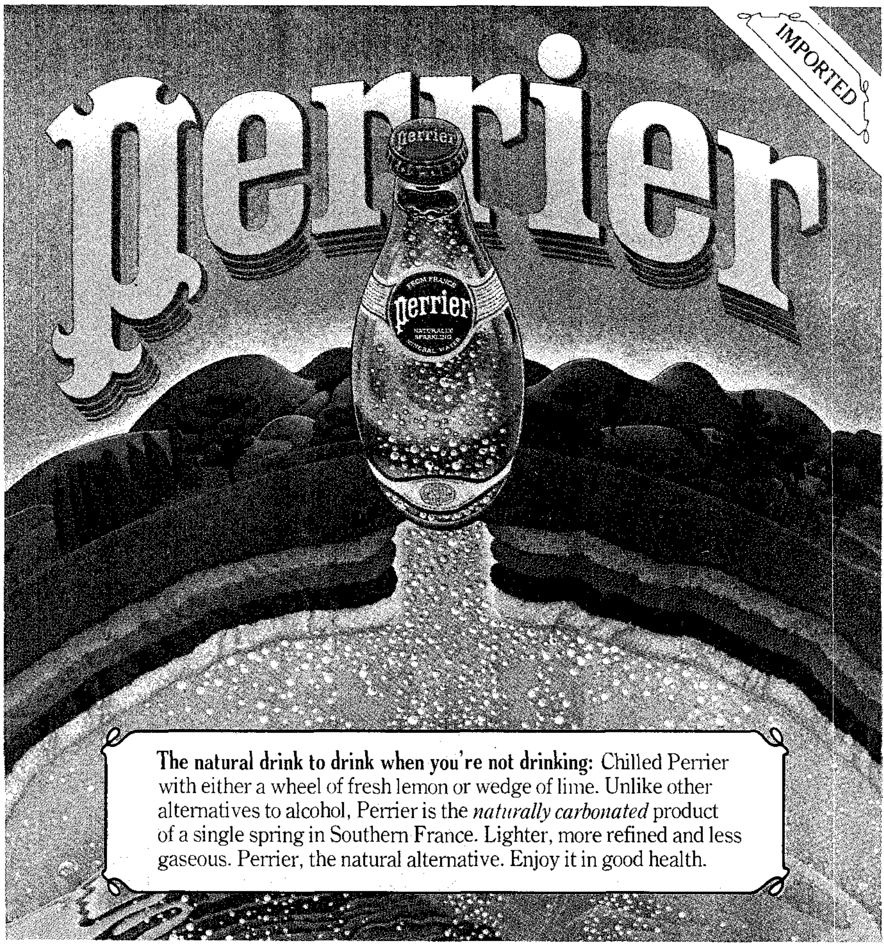
Discover the low "tar" that's never dull.
It's the one with the special kind of
coolness that could only come from KOOL.
Refreshing satisfaction you've never
had in a low "tar" before.

America's most refreshing low 'tar' cigarette.

9 mg. 'tar'
in both sizes.

9 mg. "tar",
0 .8 mg. nicotine av.
per cigarette by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



The natural drink to drink when you're not drinking: Chilled Perrier with either a wheel of fresh lemon or wedge of lime. Unlike other alternatives to alcohol, Perrier is the *naturally carbonated* product of a single spring in Southern France. Lighter, more refined and less gaseous. Perrier, the natural alternative. Enjoy it in good health.

© Great Waters of France, Inc. 1977 New York, New York 10022

Why do they call us "Sofa Bed Heaven"?

We've filled a whole display floor full of celestial sleeping beauties. Out-of-this-world values like our "Allison" queen-size sectional sleeper pictured here...regularly $1099, reduced to $799,* a whopping $300 saving! Immediate delivery in Velvet or Haitian Cotton. Come look us over; we're on National Furniture's top floor—as close as you'll want to get to heaven for a good while.

*Delivery charges extra.

SOFA BED HEAVEN UPSTAIRS AT NATIONAL FURNITURE SHOWROOMS
115 E. 29th St. (Bet. Park & Lex.) (212) MU 5-9431
Open Mon. thru Sat. 9-5 · Thurs. 9-9 · Sun. 10-5 Free Parking · Master Charge · VISA

AROUND TOWN

Heinrich Tonnies(1825-1903)–Portraits, thru 6/10. Prakapas, 19 E 71st (737-6066).

Pete Turner–Geometric images of rails, cannonballs, and clouds in dye transfers, thru 6/23. Space, 154 W 57th (765-1776).

***Etienne Bertrand Weill**–Metal forms combining kinetic and graphic, music and choreography, thru 6/16. French Cultural Services, 972 5th Ave (737-9700).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 12/31. *The Sport of Birding;* thru the fall. *Rails of the World:* Paintings by J. Fenwick Landsdowne of this little-known bird family; thru 7/16.

Asia House–112 E 64th (PL1-4210). Daily 10-5, Thurs till 8:30, Sun 1-5.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. Paintings, sculptures, and constructions by Bronx artists; thru 7/9.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Embroidery Through the Ages:* Fine and rare examples from the 14th century to the present, for the church and for secular use; thru 9/3. *Celebration of Water:* Water symbolism and water forms—fountains, baths, swimming pools, etc., thru 8/20.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

Frick Collection, 1 E 70th St. (288-0700). Wed-Sat 10-6, Sun 1-6.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. Works by young American artists; thru 6/25. *Attilio Salemme—Inhabitant of a Dream:* A retrospective consisting of 50 oils; thru 7/4. *Alberto Burri, 1948-78:* A retrospective; thru 6/16.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. New brick sculptures by John Mason. Photographs by Claire K. Yaffa; thru 7/9.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Photographic Crossroads:* The first retrospective of the Photo League; thru 6/30.

Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Arts Under Napoleon:* Includes wax medallions, velvet court apparel, the Emperor's death mask, and more; thru 7/30. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Fifteenth-Century Italian Drawings;* thru 6/18. *The Collection of Alfred Stieglitz:* Fifty pioneers of modern photography; thru 7/16. *Polish Arms & Armor;* indefinite close. *Monet's Years at Giverny—Beyond Impressionism:* Eighty-one paintings done in the immediate environment and the surrounding landscape of his home; thru 7/9.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *The Spanish Forger:* His works. *Devils, Demons, & Fantastic Creatures:* Drawings of creatures which exist in the imagination. *Books and Manuscripts, 1400-1950:* Books, manuscripts, and first editions of English and American literature. *H.M.S. Pinafore:* Celebrating its centennial. Thru 7/29.

El Museo del Barrio, 1230 Fifth Ave. (831-7272). Tues-Sun 10:30-4:30 *Resurgimiento:* Paintings and sculptures from Puerto Rican and Latin American artists living in New York; thru 6/30.

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30. Works from the museum's permanent collection; thru 6/11.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 12-5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Frozen Motion:* The photographic dance images of

Marcus Blechman; thru 9/4. A costume history of New York dining and galas; thru 7/9.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *The Great American Foot:* Celebrating the foot and its diverse images in our culture; thru 6/30.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Light Years:* An exhibition which illuminates the development of holography; 6/9 thru 8/27.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Jerry Dantzic and the Cirkut Camera:* Color landscapes, averaging six feet in length; thru 7/30. *Jim Dine's Etchings:* The history of his work; thru 9/5. *Designed For Film:* Demonstrating the importance of production design and art direction in motion pictures; thru 9/26. *Mexican Art:* Engravings, prints, paintings, and drawings by Posada, Orozco, Siqueiros, and Rivera; thru 6/29. *A Treasury of Modern Drawing:* Works by American and European artists; thru 7/4.

National Black American Historical Museum, 107 W 116th St. (864-9164). Tues-Sun 11-7.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *New Work/New York:* Works by Susan Dallas, Lynne Elton, Steve Keister, David Middaugh, Fred Smith, Jeff Way; thru 7/8.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 8/5. *New Life for Old Objects—The Art of the Conservator:* An exhibition of restored paintings, sculptures, and artifacts; thru 8/31.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Photography — Art and Artifact:* Photographs by Abbott, Atget, Hine, Strand, others; thru 6/18.

Nicholas Roerich Museum, 319 W 107th St. (864-7752). Sun-Fri 2-5.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Tues-Fri 10-6, Wed 10-9, Sat & Sun 1-6. Works by Beauford Delaney; thru 7/2.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7.

Whitney Museum, Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Saul Steinberg Retrospective:* Drawings, watercolors, collages spanning more than 30 years; thru 7/9. *H.C. Westermann:* A retrospective of drawings and sculptures; thru 7/16. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3. *cARToons: Demonstrating the cartoon's particular suitability for satirical comment;* thru 7/5.

Sports

ALIVE AND KICKING

Giorgio Chinaglia (left) heads a potent offense and **Carlos Alberto** (right) anchors a stingy defense as the Cosmos move toward a second straight North American Soccer League title. This week's opponent is the Philadelphia Fury. Game time is 2:30 Sunday, June 11 at Giants Stadium in the Meadowlands (265-8600).

Yankees, Yankee Stadium (293-4300); vs. Oakland A's, 6/12-13 at 8.

Mets, Shea Stadium (672-2000); vs. Los Angeles Dodgers, 6/5-7 at 8; vs. San Francisco Giants, 6/9 at 8, 6/10 at 2, 6/11 at 2.

Apples, Felt Forum (661-8070); vs. Phoenix Racquets, 6/12; vs. Golden Gaters, 6/13. At 7:30.

Photo by Stan Shaffer Studio
Luggage T. Anthony, LTD.

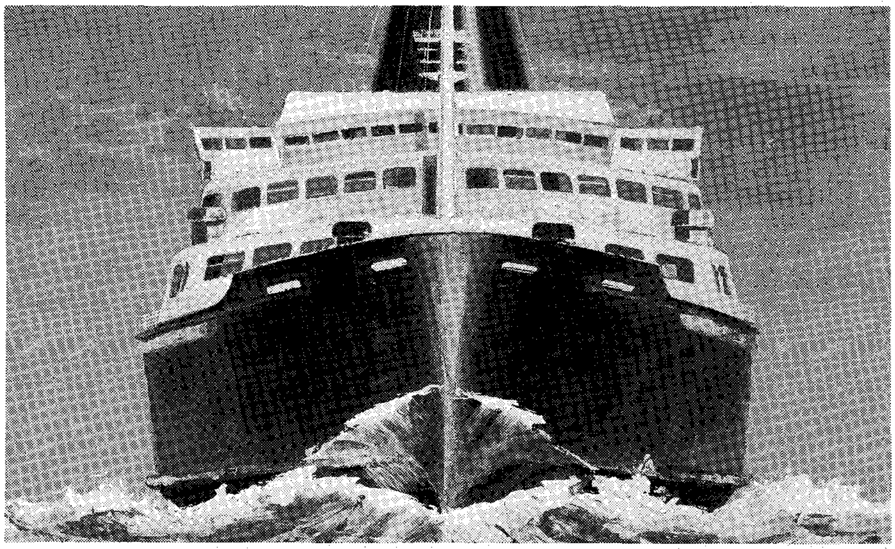
YOUR VACATION BEGINS IN A DAV-EL LIMOUSINE.

This vacation start living it up before you get there. Call Dav-El for luxurious customized limousines with sunroofs, stereo systems and meticulously trained chauffeurs from Dav-El's private school. Relax and let Dav-El's expertise start your vacation at your door.

Dav-El®

The ultimate in limousine service.

New York (212) 799-7800 Los Angeles (213) 874-1171 Washington D.C. (202) 737-1139 Other (800) 223-7664



By sea to the seaside.

Nova Scotia is the seaside, and the countryside. Atlantic Canada's land of contrasts.

What better way to start any vacation than with a mini-cruise.

"Princess of Acadia". The two and a half-hour short cut to Nova Scotia. Drive on at Saint John, New Brunswick, drive off at Digby. Three sailings daily, Monday through Saturday: two sailings Sunday. No reservations necessary.

"Bluenose". Drive on at Bar Harbor, Maine, and six relaxed hours later, drive off, at Yarmouth, Nova Scotia. On board, all the luxuries of a cruise-ship; casino, bar, restaurant, duty-free ship, free movies. Daily sailings. Advance reservations required.

Nova Scotia by sea. Just for fun. And think of all those miles you don't have to drive!

NOVA SCOTIA CN Marine

For CN Marine information and reservations, call toll-free: 800-341-7981 (in Maine 800-423-7344).
For complete information on Nova Scotia's seven great vacations, accommodations, events and activities, call toll-free: 800-341-6096 (In Maine call 800-492-0643)

New York

Who Is Perry Duryea and Why Is He Running for Governor?

By Jon Margolis

"...Politically, Perry Duryea is a terror. But the question remains: Does he actually believe in anything else besides winning?..."

For Perry Duryea, leading the minority in the New York State Legislature was for the most part a drag. He went out for long lunches and longer dinners. In the great fiscal-crisis debates, he was all but the forgotten man. He was bored, restless, and frustrated.

Now he is back in the thick of things with a vengeance and with a reasonable chance to unseat Hugh Carey and be governor of New York. But where Perry Duryea is concerned, two questions—not quite separate, not quite joined—inevitably arise.

The first is: How well does Duryea play the game of politics? The answer is: Very well. He can play clean and dirty; he will do just about anything to win. If he can't win, he is likely to mess up his opponent a little, just for fun.

In Suffolk County politics, Duryea could never totally beat State Senator Bernard Smith of Northport, but he could dismantle a special commission that Smith chaired that meant a lot to Smith. In state politics, Duryea couldn't take the 1974 nomination away from Governor Malcolm Wilson. But he could humiliate the governor by refusing to let a politically vital rent-control bill get to the Assembly floor. Politically, Duryea is a terror.

Which leads to the other question: Is it all just a game to him? Or to put it another way, does he believe in anything besides winning?

This is not a matter of having an ideology. In real politics, hardly anyone has an ideology. Hugh Carey doesn't seem to, and neither does Jimmy Carter, and neither did Nelson Rockefeller. But most successful politicians do have what might be called a social vision. Perry Duryea may be a bit of a genius; in his own way he may even be an idealist. But where, if anywhere, are the lines he will not cross? What, if anything, is his social vision?

Jon Margolis, a Washington correspondent for the Chicago Tribune, *once covered Albany for* Newsday.

There are reasons to ask these questions. There is, for instance, the matter of abortion, legalized by the Legislature in 1970, thanks in no small measure to Duryea. Poor George Michaels, who tearfully changed his vote on the Assembly floor, got all the credit (or blame) for the deciding vote, but he didn't cast it. He was the seventy-fifth affirmative vote, and only when there are 75 affirmative votes from the floor is the speaker required to vote, and Speaker Duryea did, casting the deciding tally.

Earlier this year, the Legislature voted on cutting off state payments for abortions for poor women. Duryea voted against it. Less than two weeks later the measure came back to the floor, and Duryea voted for it.

He had an explanation. "They were budget votes," he said, "and the second one left an opportunity for localities to pick up the funding on their own."

Right, and so did the first one. And between vote one and vote two, Conservative-party leader Serphin Maltese had made it clear to all the world that Duryea had best change his mind if he wanted a clear shot at a second line on the ballot. Two lines are better than one. Duryea changed.

Then there was the case of the decriminalization of marijuana. This was last year, during Duryea's blah period. When the bill was first debated, Duryea stayed away for most of the debate, came in for the roll call, looked around, and voted no. The bill failed by a few votes.

A few days later, the bill, minutely modified, was back. Again Duryea stayed away for most of the debate, came in for the roll call, looked around, and voted yes. The bill passed by a few votes.

And so, when you ask people about Perry Duryea, you get answers like "the ultimate pragmatist," "a cold fish," "a guy with no soul." And not all of this comes from Democrats. "It's okay for a guy to be ambitious," said one Republican official, "but toward what end? Self-advancement, yes. Winning, yes. But for most of us there's something else to it. For Perry, I'm not sure there is."

Now all of this is pretty rough. Duryea may have his difficulties with that awful and imprecise word "image." He may look austere and behave imperiously, as speakers tend to do, but he's not distant or removed.

Indeed, one of the ironies of New York politics is how Nelson Rockefeller, who to many people appears more arrogant than rich, came across as Mr. Nice Guy, while Duryea, who is a nice guy, came across as a stiff. It was Rockefeller's "Hiya, fella" act that did it, an act which is beyond Duryea. (The real reason Rockefeller said "Hiya, fella" was, according to almost every Rocky watcher, that he could never remember anybody's name.)

Duryea is not a stiff, but he is formal in public, where he lacks the common touch. It sometimes bothers him. There is a memory of a day in Montauk when he was driving a couple of visitors around in his station wagon. He was wearing dungarees and a blue pullover sweater and a baseball cap, talking easily of chopping ice years ago on a pond where geese were swimming, and for some reason the conversation wandered to the name of Bobby Kennedy.

"He really had appeal with the masses, didn't he?" Duryea said, with an unmistakable touch of envy in his voice.

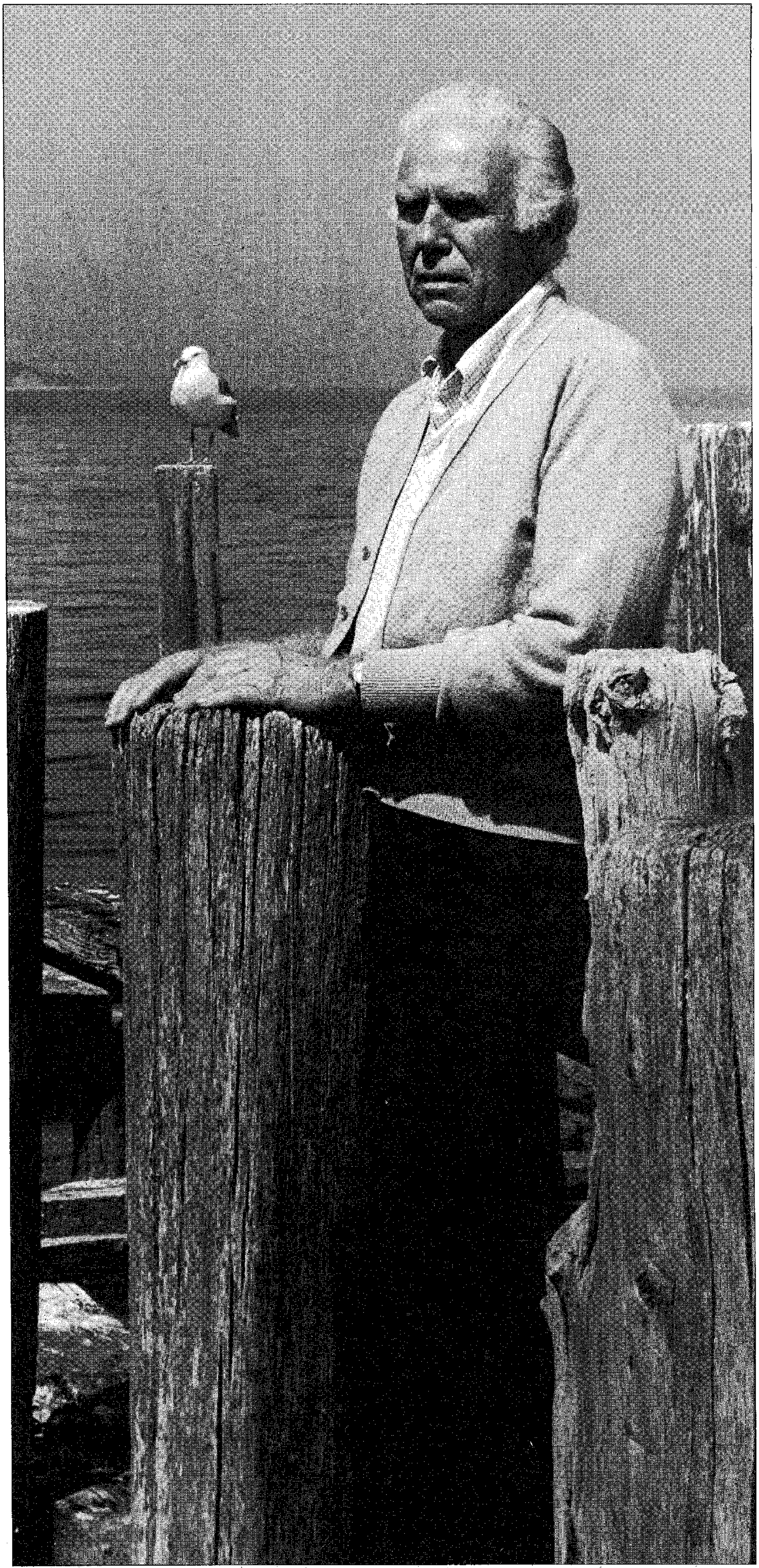
Like most Long Islanders, the Duryeas got there from New York. The first Assemblyman Duryea was the present one's great-grandfather, and he was a Democrat from Queens. He served one term, then was defeated for re-election by seven votes. Or so they told him. He apparently didn't quite believe it. When the next session began, he went to Albany, sat down in his old seat, and would not leave until the next day, when several large men hauled him off.

Assemblyman Duryea's son went into the publishing business, and his grandson, Perry Duryea Sr., or Perry's father, grew up in Amityville. While overseas during World War I, he became ill. When he got back home, his doctors suggested a healthier climate. So he moved to Montauk, then a fishing village of shanties on the edge of Fort Pond Bay.

Duryea bought into a fishing business and became reasonably prosperous. It was a prosperity based on a lot of hard work, and by the time *our* Perry was twelve, he was setting his own string of lobster pots. At fifteen, he was harpooning swordfish, and a year later he was out in his father's fishing boats for days at a time, working for a percentage of the catch, or "shares."

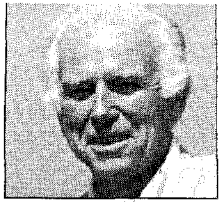
Duryea went to East Hampton High School and then upstate to Colgate University. While he was there World War II broke out, and he joined a student pilot-training program. He graduated, got his pilot's license in 1942, joined the navy, and flew in the Pacific area until 1946.

By the time he got back to Montauk, his father was the state conservation commissioner. "Junie" took an active role in the business, saw suburban growth and tourism spreading east on Long Island, and decided to make some changes. What he saw told him that Long Island was going to be less conducive to large-scale commercial fishing and more in need of a smart middleman between the fishermen and the restaurants. Within a few years, the Duryea fishing company was a shellfish distribution company, and Duryea was on his way to real wealth. His



Montauk's favorite son: *Perry Duryea's image is more efficiency than specific issues.*

Photographed by Jane Schreibman



"...'We didn't think it was a crime,' Duryea says now about his indictment. 'It was just dirty tricks'..."

son now runs the business, but it is Duryea who made it what it is today, and he knows it.

"I don't have to prove myself to me anymore," he said. "I'm responsible to no man except myself. Once I was hung up on aviation, but three years of the war got that out of my system. So whatever life brings along, that's great."

Duryea's sense of personal security was never clearer than the night in 1972 when his daughter, Lynn, asked him to walk along the beach with her and told him that she didn't want to get married. What made the conversation unusual was that it took place the night before her scheduled wedding day, and hundreds of Duryea friends and relatives were heading to Montauk for the church service.

Duryea told Lynn anything she wanted was all right. He met the arriving guests at the train station and told them that there would be a party after all—to honor Lynn's independence.

Lynn, now 31, remains unmarried and is a potter in Maine. Duryea's son, "who unfortunately," jokes his father, "is named Perry B. III, which is why we call him 'Chip,'" is married and runs the family business.

The mother of these children is Bettie, formerly Elizabeth Ann Weed, Duryea, who manages to be both very outspoken and very private. When Gerald Ford nominated Nelson Rockefeller as vice-president, Mrs. Duryea told reporters he wasn't fit for the job. That was a bit embarrassing. For the most part, though, Bettie Duryea stays home in Montauk while her husband is in Albany.

Unlike many politicians, Duryea is a man with lots of close friends who are loyal to him and confident of his loyalty to them. His leadership among the Republicans in the Legislature is based more on their genuine affection for him than anything else. And even most of the Democrats rather like him. He's a fierce partisan, certainly, and when he was speaker he used to gavel down Democrats just for the fun of it. Toward the end of those sessions, Democrat Albert Blumenthal would get furious with Duryea. They would shout at each other; the blood would rise. Once, Blumenthal even challenged Duryea to meet him outside later. When that session ended, though, Duryea made sure that he and Blumenthal and a bottle of scotch all met in someone's office. Duryea knows what's business and what's personal.

The result is that while Duryea has lots of political enemies, his personal enemies are hard to find, at least in public. No doubt a stroll through the minds of Nelson Rockefeller, Warren Anderson, and Louis Lefkowitz would reveal deliciously nasty thoughts about Duryea. But these are good Republicans who will say no nasty words about their candidate. Once, Duryea had little use for John Lindsay, a sentiment presumably reciprocated. Now they are buddies.

Ed Meyer might be expected to be an anti-Duryea man too. Meyer was about the most liberal Republican in the Legislature. He was so liberal that in the middle of his second term he became a Democrat. In the Republican conferences he disagreed with Duryea more than anyone. And yet, said Meyer, "the hardest personal thing in changing parties was to explain it to Perry, who had always helped me." Meyer remembers placing his call to Duryea, who was on his boat in the Caribbean. "He called me back from the boat," Meyer said, "and I told him I was becoming a Democrat and he said, 'We'll miss you, but in this life you have to do what you have to do.'"

The public's perceptions, or misperceptions, of Duryea extend also to issues. With one exception, he is not connected with any in the public mind. Insiders credit him with improving the State Assembly, not only by making it more efficient but also by giving it a streak of independence. It was under Duryea that the Assembly developed an aggressive and competent fiscal staff, enabling it to examine the governor's budget, not just accept it.

To be sure, that Assembly staff was and is also a proficient political organization. When Duryea was Assembly speaker, the Republican Assembly campaigns were run out of Room 439, deep in the heart of the Capitol, largely at taxpayers' expense, by a platoon of unknown but efficient fund raisers, schedulers, advance men, and publicists hidden in various slots on the Assembly payroll.

A few environmentalists know that Duryea is on their side, that he is wary of nuclear power, that he helped sneak through the Assembly the measure to protect the Adirondacks. But Duryea has hardly advertised his environmental credentials.

Instead, to the extent that he has an image among the general public (which is not a very great extent; state legislators, let's face it, aren't that well known), it is of being one of those outland Republicans who love to screw New York City for fun and money. It's a bum rap.

Over the years there has grown up what may be known as the devil theory of New York City's soaring problems. The theory holds that Albany shortchanges the city in state aid. This has been demonstrably incorrect for at least ten years, a detail that seems to have had little impact. Extreme devil-theory adherents even propose from time to time that the city secede from the state, a political fantasy based on fiscal fantasies. Secession would cost the city billions.

A devil theory needs devils, most of whom in this context are easily identifiable as "upstate Republicans," upstate in this case being everything outside the city. New York's future, it is commonly held, is in the hands of outlanders from places such as Niagara Falls, Binghamton, and Montauk, three quite disparate centers.

Perry Duryea seems to fit the part. He has the silvery hair, classic features, and ramrod bearing of an aristocrat. He is at ease with chairmen of boards and presidents of banks.

But significantly, Duryea's record is not one of hostility to New York City and its poorer citizens. Things are more complicated than that. This should be borne in mind for the next few months as the voters of the city are told by Duryea how he has always loved and protected them. Things are more complicated than that too.

To try to find out more about just where Duryea stands in relation to both the city and political convictions, it helps to go back to the great budget battle of 1971, the year the taxes went up and everything else went down. It was, Duryea frequently reminds us, the year he faced Nelson Rockefeller, forcing him to cut state spending by three-quarters of a billion dollars.

So when Duryea is asked about the suspicion that he doesn't "believe in" anything, he talks of 1971 and says, "People who don't believe don't do things like that."

But exactly what belief was it? Well, it was a belief against the unfettered growth of spending and taxing. "I believed then that if we didn't put a stop to it, we were going down the chute," he said. And so, to slow it up if not put a stop to it, Duryea led the budget-cutting fight, and if he didn't beat Rockefeller cold, he certainly gave as good as he got. As a result, government services were slashed, and welfare benefits were reduced by 10 percent. A woman and her three fatherless children living on $234 a month all of a sudden were having to make do on $208. And prices were not going down.

Which seems to mean that Duryea was a dedicated budget cutter who didn't care much about poor folks. But Duryea only grabbed the cost-cutting leadership after it was obvious that several of his upstate assemblymen would not vote for anything higher. And both he and Rockefeller tried mightily to avoid the welfare reductions. The welfare cuts of 1971 were a product of the reform movement, Republican style, in which individual lawmakers, voting their consciences and the wishes of their constituents, defied the orders of their political bosses.

More recently, the city's fiscal crisis: By the time it grew to chaotic size, Duryea was no longer so important. Hugh Carey was governor and the Democrats ran the Assembly. But he *could* have asserted himself. He didn't. "Perry was almost entirely negative" is the way one man who was there remembers it. "Warren Anderson was the statesman. Perry just hung back."

To the devil-theorist, this could be evidence of Duryea's indifference, at the least, to the city. But there is a more likely explanation. Duryea just wasn't sure all the fiscal tinkering would work. And if it all came tumbling down, wouldn't it be nice to be the only one who didn't help build it?

Duryea is, in the vernacular, a man on the make. He concedes it. Like all successful small-town businessmen, he considers Getting Ahead not only acceptable, but admirable. He is a politician who once engaged in dirty tricks, and calls them just that. There was a time, a few years back, when the state of New York called them more than dirty tricks. In an indictment against Duryea, two other legislators, and a couple of aides, the then speaker was charged with violating the election laws.

What they allegedly did was to make sure that the Liberal party ran candidates in close Assembly districts. The candidates were real people, but their Liberal-party backing (and money) was secretly provided by Republicans: The idea was to siphon off votes from Democrats. The problem was that there was a law on the books requiring that campaign literature be accurately labeled. The stuff from the ersatz Liberal candidates was not. *Newsday* broke the story, the attorney general and a grand jury investigated, and an indictment was handed down just in time to make sure that Duryea couldn't challenge Malcolm Wilson in 1974.

It took a lot out of him. He is proud, and it was degrading. "He was," said someone there at the time, "shattered." He thought then that Rockefeller had rigged the whole thing. Mrs. Duryea said so right out loud. In real life, of course, even Nelson Rockefeller can't rig grand juries.

The law turned out to be blatantly unconstitutional, the charges were dropped, and now the indictment doesn't bother Duryea at all. One might point out that however wrong the law may have been, it was violated by men who had the power to change it. Still, what is most interesting here is that Duryea is now very frank about what he did. "Politicians used to do things like that all the time," he said recently. "We didn't think it was a crime. It was just dirty tricks."

Why does Duryea want to be governor? "Because I think I can do a better job than the guy who's there now." Ask him exactly how, and the first thing he says is, "I can be more effective." He talks about how there was only an acting head of the Public Service Commission for almost a year under Carey, and how the rail-improvement bonds weren't spent in time, and then he says again, "Yes, I can run a more efficient, effective administration."

Efficient? Effective? Are those things to believe in? To opinion makers and midtown politicians, perhaps not. To Duryea, decidedly so.

There are other things in which he believes. Duryea is not a counterculturist or an eco-freak, but he is wary of big development. If he were king, energy policy would revolve around solar power, not nuclear power. He even had his own house on the Montauk shore checked out for a solar-power system, and though technical problems made it unrealistic for him to solarize now, he says he will try again. As for nuclear-power plants, he doesn't think any more should be built in New York until the waste problem is solved, and that might be quite a long time.

Even at home, Duryea marches to his own drummer. He says Long Island is big enough. "The population is stabilized," he said. "Nassau County is not going to grow any more. Western Suffolk is full, and there isn't much chance for big growth in eastern Suffolk."

His tax plans center on cutting taxes in the highest income brackets from a maximum of 12 percent to 10 percent. This would benefit rich people. Duryea contends that by keeping rich people in the state, it would also benefit non-rich people, since rich folks tend to provide jobs. This is commonly called the trickle-down theory and has long been discredited as right-wing palaver.

Except that now a lot of non-right-wing types think it makes sense, on the very reasonable premise that having taxes higher than the next state encourages businessmen to take themselves to said next state.

And, indeed, partly for this reason jobs have been rapidly leaving New York. Duryea doesn't like this and he claims his tax cuts would stop it. Speaking to a black group, he promised no new social-welfare programs, an unusual step for a politician in front of a black audience. Instead he promised lower taxes, which he said would mean more jobs. The blacks seemed to believe it.

Those whose memories go back more than a year or two might remember that while Duryea was in the Legislature and Nelson Rockefeller was governor, there were eleven tax increases in New York State. Duryea voted for ten of them. And more than that, he got others to vote for them. It was for tax increases that he cajoled and threatened, promised, stalled, and connived. Those were, to be sure, different times and different circumstances. Besides, that's how you played the game.

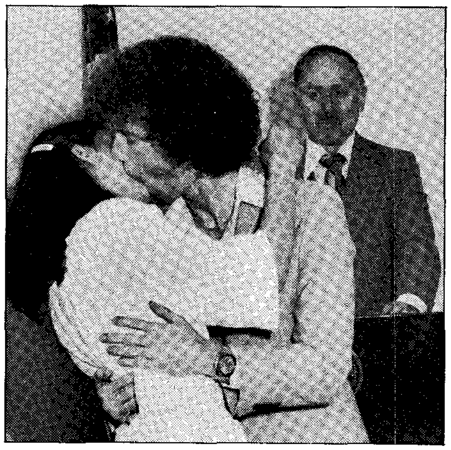
Duryea has always said he didn't need to be governor, or even to stay in the Legislature. "I'm not driven," he said. "I'm not a career legislator. After we lost the majority in 1974, I gave some thought to quitting. But I decided to give it one more term and then try this."

If "this" doesn't work out, Duryea says he will not be crushed, and there is every reason to believe him. "I'd go back to Montauk," he said, "and go into the private sector. I'd have lots of opportunities there."

Indeed, he would, and good opportunities too. Furthermore, he'd probably enjoy them. In some ways losing might be the best thing that could happen to him. The Montauk, relaxed Duryea would finally prevail.

But that is not what he wants to happen. Instead, he will run very hard for a man who is not driven. And if he wins—and considering his clear ride to the GOP nomination and effective TV commercials, observers feel he just might—he will probably start thinking of the next step up, and we all know what this is.

For Perry Duryea is a man who believes in many things. He is a man to whom many things are dear. And of all these things, none is dearer than his own success. He is, fundamentally, rather like the rest of us. ■



Just married: *Mr. and Mrs. Jeffrey Eisen embrace after Municipal Building wedding (cost: $5).*

Marriage in New York: They Do! They Do!

"... June is the busiest month at the Municipal Building, Friday the busiest day. In the worst weather, some couples show up ..."

Two years ago, Herbert F. Ryan, general counsel in the New York City Transportation Administration, went away with his wife for a marriage encounter. When Mr. Ryan came back from the weekend of renewing his vows and reaffirming his love for his wife, he was called over to City Hall, where he was told he had been appointed to the job of first deputy city clerk. Well, he said, that's good, but what will I be doing? He was told, "You marry people."

Since then Mr. Ryan has married more than 2,000 couples in the tiny civil chapel in the Municipal Building. He hasn't been as busy as his predecessors, since the number of licenses issued in New York City has been steadily declining, from a high of 77,742 in 1969 to 54,149 last year. The falloff probably has more to do with demographics than disillusion: People born during the postwar baby boom are past their early twenties, the age at which most New Yorkers marry for the first time.

The couples, who take out their licenses down the hall (opposite, the ones who applied between 11 A.M. and 3 P.M. on May 24), must wait 24 hours, to think things over, before they can be married. Some people take this period quite seriously. Last year, 1,365 more licenses were issued than were used.

Mr. Ryan officiates at a brief (66-second) ceremony that has been modernized in recent years. After many objections from young women, the promise to "obey" has been replaced with a pledge to "keep him with you." When Mr. Ryan began marrying people, he saw that some of the Hispanic couples couldn't understand what he was saying, so he had his daughter, who was taking Spanish in high school, translate the service, and asked his Cuban and Puerto Rican co-workers to help him with the pronunciation. He now has it down to 51 seconds and can also perform the service in French (57.5).

The number of couples is highest in June, next highest in late December, just before the deadline for becoming eligible to file a joint tax return. Friday is the busiest day—couples who can afford no more than the $5 fee for the ceremony get married then and have the weekend for their honeymoon. Some days the turnout is lowered by bad weather; but no matter how fierce the rain or snowstorm, a few couples always show up to get married.

Mr. Ryan marries a fair number of couples who are solemnizing what is already a marriage in fact. Sometimes, when he says, "You may kiss the bride," he gets the answer "What for? I've been living with her for seven years." Occasionally the ceremony is conducted to the accompaniment of the couple's crying baby.

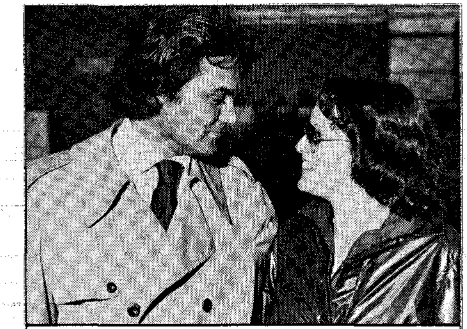
Mr. Ryan briefly interrupted our interview to marry Bambi Lynn Goldman, 21, a bookkeeper, and Jeffrey Eisen, 24, a telephone installer (above). They had been living together for two years, following what Jeffrey described as "love at first sight." Bambi said, "I knew from the first moment that I was going to get this guy." After the ceremony, we thanked Bambi and Jeffrey and asked them to sign a release form for their photograph. Bambi smiled, took the pen, and, for the first time, signed "Bambi Lynn Eisen" in a firm, round hand.

—Rhoda Koenig and Jordan Schaps

Photographed by Stephanie L. Marcus

Four Hours at the Manhattan Marriage License Bureau on a Rainy Wednesday in May

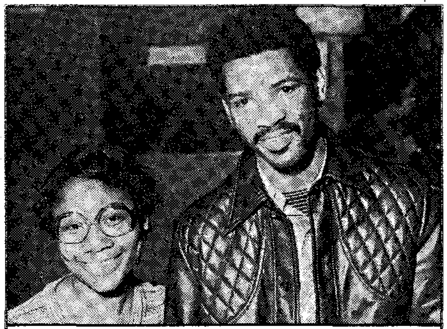
Christina Passadis, 19; Ioannis Triantafyllou, 22, ticket taker. Met seven months ago in the movie theater where he works.



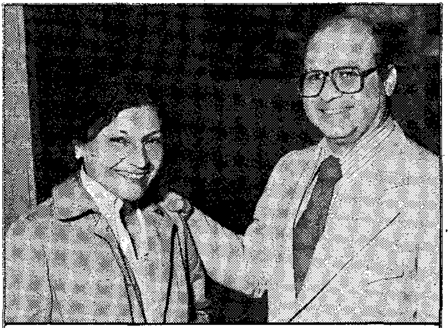
Srinanda De, 38, in real estate; Andrea Hunt, 32, industrial psychologist. Met at a swimming pool three years ago; he was reading a book on death.

Robin Elaine Hurwitz, 26, actress-psychologist; Gary Inwald, 27, physician. Met in their first week at St. Lawrence University nine years ago.

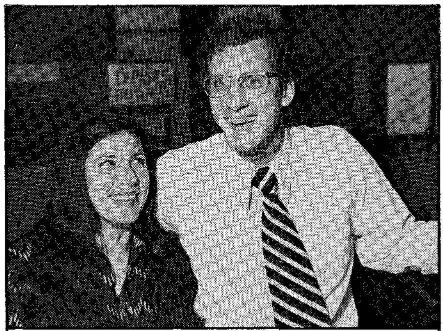
Nancy Gross, 31, actress; John Jamiel, 25, actor. Met in a college acting class seven years ago. Have lived together for eight months.



Eileen Morgan, 20, clerk-typist; Lascelles Foster, 26, machinist. Both from Jamaica, West Indies, they met in New York three years ago.



Diane Schneider, 45, writer; Rudy Tache, 31, sales supervisor. Met when she was a tenant in his parents' house. Have lived together for three years.



Joan Cangro, 26, registered nurse; Russ Fedey, 27, accountant. Met at a friend's wedding five years ago. Started dating last year.

Robin Krauss, 21, drama student; Michael Plevener, 29, works in advertising agency. Met two years ago at a rehearsal of Godspell.

Kimberly Feeks, thirteen, Julian Marrero Jr., twenty; both students. Met in a Manhattan Laundromat five months ago. (License denied.)

Bernard Woods, 46, field investigator; Alyce Denby, 42, supervisor. Met in the mayor's office. Have lived together for four years.

Walter Cruz, nineteen, Hunter College student; Lucy Montalvo, eighteen, high school student. Met while they were in junior high school.

Renison Gonsalves, Marcia Babbitt; both teachers and graduate students. Met at CUNY Graduate Center, September 1974.

Matchmaker, Matchmaker

By Ellen Stern

"...'I don't like to rush,' says Malka Saks. 'A girl I give a good year out of high school. But a good boy is very hard to find'..."

Matchmaker, Matchmaker
Make me a match,
Find me a find
Catch me a catch.
Matchmaker, Matchmaker
Look through your book
*And make me a perfect match.**

Sometimes she's a rabbi's wife. Sometimes she's a broker. A meddler, a confessor, a cupid. Sometimes she's a he. The professional matchmaker—or *shadchen,* in Yiddish—can be in it for love, for money, for glory, for kicks. And is.

Occasional scuttlebutt has it that there are matchmakers astir in the Chinese, Japanese, Greek, Indian, and even Italian communities in New York. But they are elusive. Far more visible are the Jewish matchmakers, probably because there are more of them. Just how many more no one knows, since they are not licensed—are, in fact, in no way regulated. (One matchmaker on Long Island, however, has taken out medical insurance in order to protect the women she matches.) The best estimate probably comes from Jacob Goldstein, who is with the Community Liaison Unit of the Mayor's Office; he puts it at "several hundred . . . with the heaviest concentration in Brooklyn."

Borough Park, like Williamsburg, is an urban village in Brooklyn primarily populated by Orthodox and Hasidic Jews. Here, in the rattle of traffic and the city soot, there are no cows and no Tevyes. But there are plenty of Goldes and Yentes. Wives wearing *shaytlin* (the wigs that replace their natural hair and do not, it is traditionally thought, distract men from prayer or study) carry groceries and push carriages; bearded shopkeepers in fedoras stand in their doorways; scholars and businessmen in black coats and top hats walk solemnly by. And in the living room of a two-family house, Malka Saks, pretty and blondly bewigged, waits for seven of her eight children to come home from school.

Malka Saks is 37 and serene. Born in France, raised in Switzerland, she is an adoring but not obsessive mother, a painter, the Hebrew teacher of 25 five-year-old girls, the wife of an Orthodox rabbi, a beatific advocate of love and marriage. And a matchmaker. She was married at eighteen. "My brother picked him out for me," she says softly. "He said, 'I want the best for you.' And he *was* the best." Her joy was something to share, so she began bringing other people together. "I had friends, he had friends. I wanted everyone to be as happy as I was."

Matchmaking among the Orthodox is not about ugly or fat or old. It is about tradition. Young men and women meet through parents, friends, and relatives, but otherwise they do not. They don't go to school or camp together, do not dance at parties. "Sometimes if they go to *shul* on *Shabbat,* they might meet," says Malka. "A nice hello. But not to chat or walk together. It's just not done." So they come—alone or with their parents—to the matchmaker. Is it ever embarrassing? "Yes. Parents are more desperate than their children. If a girl isn't going out, they get scared. There's no future, they think. But I don't rush. I give the girl a good year after high school. A good age is twenty. It's harder to match a girl 27, 28; I'll match her with a boy 28, 29. At 35, they're already married.

"A good boy is hard to find," Malka says. "If he is learning in a yeshiva, if he has a nice character, he is bombarded with requests. Boys want an intelligent girl, of course," she goes on, "but if she happens to go to college, sometimes it's a disadvantage—to a boy who's pious and really doesn't want any outside influence in his home. But only a minority see it as a disadvantage.

"I like someone who's referred—through friends, acquaintances. When I meet someone new, I want to know where she got my number. I want some kind of background I can check.

"Sometimes when I meet a person, I'll say, 'I have someone for you.' But many times I meet someone who doesn't impress me at all. I'll say, 'I have nothing right now, but I'll take your number.' I can be offered a lot of money; it doesn't lure me. When I fix someone up, I'll tell them everything I know about the other person. I don't hold back anything. And that's what I look for in them. Honesty. It's all in the eyes." Malka insists on a post-date report. "If it clicks, he'll ask her out again on the spot. Otherwise, he'll want to know what she said; she'll want to know what he said. If it's negative, it's hard for me—I take it all very personally—but easier for them."

Malka excuses herself and goes into the kitchen to prepare coffee and cake. Her perky friend, who is also a matchmaker and the wife of a rabbi (and will not allow us to publish her name), leans forward. "There'd be mass suicides without her," she confides. "She's their lifeline. She does this from the goodness of her heart. You know, there are so many shy young men—the yeshiva types; they're so secluded. They never mix. It's like taboo. Then they meet this artery, this vein." She means Malka, who is returning with a tray.

"Everyone in our circle was matched," says the friend, taking a cup of hot water and mixing a packet of instant coffee into it. "It's no rarity. I feel you have to pay your debt back to society. You try." She takes a careful sip. "I myself do it very reluctantly. Only when someone pushes me up

---

**Copyright © 1964 the Times Square Music Publications Company. Used by permission. All rights reserved.*

Anne Brill: *"Men ask, 'Will she turn me on?' or they're divorced and say, 'My wife was frigid.' So I quote from 'Dear Abby': 'There's no such thing as a frigid woman; mostly it's a clumsy man.' "*

Photographed by Stephanie L. Marcus

"...'I see a franchise operation,' says Ann Lucas. 'I'll be the McDonald's of the matchmakers. Why not? Everybody needs one'..."

against the wall." She herself has matched four couples. "But I'm not in the big time," she says.

Taking money goes against Malka's nature, although "the fee is, according to the Talmud, 100 percent kosher. You have a right to it. So whatever they can afford, whatever they feel." Her average payment is $250. Malka's perky friend has no set fee either. "Whatever I get," she says. "That's why we're shnooks."

Potential brides and grooms are harvested from the neighborhood, the families, schools, and groups where the women and their husbands teach. "We know everybody else's merchandise," says the friend. Malka frowns.

One friend who became a client is Rochelle Kobre, who teaches English at Malka's school. "She wanted to be casual about it," Rochelle says, describing Malka's *modus operandi*. "She invited David and me over for dinner. I was dating a very handsome guy who wanted to marry me, and I was hoping that David would be a loser, a shlemiel.

"I wouldn't say it was love at first sight, because it wasn't. But he drove me home and we ended up talking for four hours." (This is unusual. Since the Orthodox are forbidden to see movies, which are considered frivolous—unless, according to Malka's matchmaking friend, they are "G-rated or a documentary"—and since they are uncomfortable about being alone together, their first few dates usually take place in hotel lobbies, coffee shops, at airports, botanical gardens, and even aboard the Staten Island Ferry.) "So we started dating," Rochelle goes on. "And pretty soon I realized how superficial the other guy was and how good David was." They dated for two months and were married three months after Malka had introduced them.

"Matchmaking has a lot of merit," she says, "because you get to know a person's background a lot better than you would on your own. Malka's a very, very good judge of character. Because she's so intelligent and perceptive, the matches she's made work."

Not always. Malka has made about 2,000 matches in the past eighteen years. Few were out-and-out disasters, some lasted for two or three dates, 30 resulted in marriage, and one in divorce.

"Someone very noted called up, told me about a boy coming from Canada. Could I find a girl for him? But something disturbed me about him even though he came so highly recommended. I tried to reach my source in Canada to check him out, but I couldn't reach her. I took a chance and introduced him to a young lady. He was a lawyer, tall, nice-looking.

"Finally I reached my source, and I got the lowdown. He was a rebellious type, very aggressive, domineering. I called the girl's parents and told them. The mother was very casual. My source said, 'Malka, if you can stop this *shiddach*, do.' I called the mother again. But she was impressed with the glamour of him.

"P.S. That's the only divorce I ever had."

Ann Lucas laughs at such research. She relies on astrology. When her own marriage fell apart a year ago (after 29 years), Ms. Lucas entered "a whole subculture: the singles world." She also went into therapy and to an astrologer for a reading. "He told me he saw me emerging, a butterfly coming out of a cocoon." Since this five-foot-eleven butterfly already had a business degree from City College, 21 credits toward a master's in sociology, and experience as an assistant buyer at Abraham & Straus, as an employment counselor, and as a member of a consciousness-raising group, she knew she could use it all. "I just thought of matchmaking. This is something I have a feel for." And perhaps it's in her blood. Her paternal grandfather was a matchmaker in Brownsville.

And so Lovmate, Inc., was born in March. Ms. Lucas admits that she was naïve. "On my first questionnaire," she says, "I had questions about the Bronx and welfare. My astrologer looked and said, 'You've got nothing here about sex!' So I realized that was more relevant than a person's attitude about the U.N." Her questionnaire now asks clients to agree, disagree, or remain neutral on such matters as: Sex is one of the great joys of life; sex without love isn't satisfying; and women's sexual desires aren't as strong as men's.

Ms. Lucas does all her business by telephone and mail from her home in Great Neck; she never meets clients. They send her photographs only if they choose to; she prefers to go by what they tell her. "They describe themselves," she says. "If they have a handicap, they tell me. If they lie, it comes out quickly. I get feedback." Clients fill out the questionnaire, which she color-codes according to some inner plan, and they tell her what they're looking for. "They'll tell me they prefer someone tall, someone who's athletic, someone who likes to travel. And I find out if they're going to be compatible by astrology." She charges $50 for six months and gives the woman all available data on the man, but the man gets only the first name of the woman. "I'm interested in protecting women. We live in strange times." She suggests that they meet in a public place, and if they want to continue seeing each other after that, a free astrological reading is available.

She has fifteen matches in the works, and when things pick up even more, she expects to raise her prices. She's getting alimony, but she wants to make money of her own. "The thinking, the planning, the public relations, changing

Dan Field: *"I've never missed a match. No such thing. Whoever walks in here is ready. There's enough for everybody. If he walks, he's all right."*

OUR SERVICE IS
AND
STRICTLY CONFI
HOW
TO
MARRY

ads, going to the printer. There's an amazing amount of work." But for Ann Lucas, it's worth it. And it's only the beginning. "I see a franchise operation," she says fervently. "I'll be the McDonald's of the *shadchens.* And why not? Everybody needs one."

We Have Maternity Jumpers reads a sign in the window of a sportswear shop on a beleaguered block in Borough Park, far from Malka Saks. In front of the Free Loan Association next door, a flock of little boys with yarmulkes and flying earlocks toss a basketball. Across the street, on the ground floor of a tenement, a rabbi is negotiating with a 34-year-old girl and her distraught parents. They are here from Jerusalem to find the daughter a husband. These things take time, and since a stroll down this particular block is not in order, there is no alternative but to sip a slow cup of coffee at Dave's Luncheonette on the corner.

Dave, who is not a Hasid in this primarily Hasidic neighborhood, does not believe in matchmaking. "Eight out of ten don't hold up," he states. "How can they? The kids don't know each other. They're never left alone in a room together until they get married. They can't talk to each other. But don't let 'em fool you," he says with a rather unorthodox leer. "They 'do it' all the same. They 'do it' on the sneak.

"Now this rabbi you're seeing, he's smart, but not too smart. You think he's gonna give you advice on anything? He's a nice man, I can't knock him. But it's a cycle here. Everyone wants to do business."

The rabbi, who insists on anonymity, was born in Israel. He is Orthodox. He wears a black homburg and a black robe over his suit, but he is shaven. And he owns a television set! The rabbi is a modern man. Here in the living room, there are Hebrew books on the shelves, plastic covers on the furniture, a small pulpit in one corner, a dizzying heap of books and papers on the table; in the kitchen, there is the smell of cooked onions and the sound of water boiling over. The rabbi explains, in difficult English, how it was years ago in Europe, how matchmakers worked with the parents, how "90 percent *shiddachs* were finished before boy and girl saw each other." But times have changed, the rabbi says, "because the girl wants to see with whom she is engaged. Today, she invite him in the house. He sit down with her and her parents. After a half hour, he ask her if she ready to go out with him. If she not interested in him after that, she say she's not ready. If they like each other, they continue to make dates with themselves. But with a *matchmaker,* he both knows! They save a year, two years, three years. If he have a heart, he don't rush to make the *shiddach* but wait to see that they make a good life."

The rabbi charges only for the wedding, which he performs in his own *shul*—a shabby storefront down the block. "Some give $100, some give only $50. Most of the people respect me for my honest way. Other people take money from the dates; they don't think what will be with the couple."

And the young Israeli woman who just left, what of her? "When she was eighteen years and twenty years," the rabbi explains, "she thought she would get an angel. 'This one not for me, not for me.' So she lose. Most Orthodox boys marry by 30. They don't wait. She need a boy 30 to 40. I have to think about it. She come here crying, she leave smiling. I listen. I like to love people. I help. It give me satisfaction."

Rae Leifer truly suffers. "Never say die. I say, 'Give me more time.' There's always someone for someone. So it's not perfect. It'll be close." Mrs. Leifer, whose business card introduces her as a "personal social consultant," has been in the matchmaking business since 1954. Before that, she modeled coats and suits on Seventh Avenue. And before that, she grew up on the Lower East Side, which embarrassed her.

Rae Leifer: *"This is much better, much faster than going through the bar scene, the dance-hall scene. A fellow wants to get married and stay married. So he comes to the place where he knows he can tell me what he wants."*

"I thought if I went to Grossinger's or the Concord, I'd meet Mr. Right. But who had the money? And the clothes? So I thought if I could set up a little matchmaking bureau. . . My office was tiny—like a closet—on Norfolk Street. I started with $4.80 for my first ad in the *Day Jewish Journal*, and the phone started ringing. I faked it with an empty book; I pretended I had names. You gotta get started. I didn't know how much to charge. First it was $5; that was too easy. Then $10. This is how I start climbing." Mrs. Leifer looks around her East 85th Street office, which, to her, apparently indicates success. It is airless and dim and cluttered. There are two file cabinets, their tops displaying a jungle of tchotchkes, a dusty hanging plant, a wall calendar issued by the Seamen's Bank for Savings, two green-vinyl chairs set before a dirty desk.

"I got married," she continues, pushing aside a filled ashtray, "and I got bored. I bought the Mah-Jongg and played for two hours and came home late from what? And standing in the street with the baby and the air and the routine and the cooking . . . I had to go back. Here I meet all different types of people. It's interesting. I have to go to the beauty parlor, keep up with things. The only thing wrong with it is I can't take a vacation. I can't afford to miss that one certain man for that one certain woman."

Mrs. Leifer will shoot a few questions (How old are you? How tall? What do you do? etc.) over the phone, but she conducts business only in person. She charges $250, payable in advance, for a six-month supply of dates, although she has been known to bend the rules. "Sometimes I have a lot of men, a lot of women, and they don't match. So I'm better off holding it longer." Her clientele is "Jewish and Christian. Oriental girls, yes, but Oriental guys, no. I can't place them." No blacks either. "I can't say to a white girl, 'Would you take a black man?' She'd say, 'What's wrong with me?' She'd be insulted."

She won't match a man who is younger than 28, because she doesn't consider him mature enough, but she has matched two men who were over 80. "One came with his Mercedes car and chauffeur. He has a live-in maid,

“. . .‘We make arrangements for everybody,’ says Dan Field. ‘All races, all ages. I got black, I got white, I got green, I got blue’. . .”

and he wanted a wife just so people won’t talk. I got him a wife—75, and she’s a good cook.” The second octogenarian was “active in sportswear.”

She worries, and she counsels. “He doesn’t like the way she puts lemon in her tea; she doesn’t like the way he calls the waiter. I tell them you have to know when to overlook, when not to judge. If it wasn’t for me,” she says, weary with responsibility, “these things would fall apart.”

“People say, ‘You don’t look like a matchmaker.’ What does a matchmaker look like?” asks Anne Brill, who was born in Poland, lives in Queens, and looks like a matchmaker. Nearly everything in her living room is blue, yellow, or white—except for the Picasso print of dancing children, the candy dishes, and the porcelain ballerinas.

Anne Brill is a victim of the Holocaust. Her parents, brothers, and sisters were wiped out when she was nine. In 1944, she was liberated. “When I was seventeen,” she says, “I met my ex. He was older than my father would have been. He treated me like a child, and I listened. At 22, 23, I started rebelling. We came to the States in 1949 when my daughter was seven months old. I was a good mother. I thought since the Nazis killed everybody, I wanted children very badly. But my husband didn’t. He was in his fifties. Finally we had another child, a son. This broke us up completely.”

And then there was an unhappy second marriage. “He played up to me, he lied to me. He dined me, he wined me. I married a different man than I was courting. I’m good in business, but for myself I’m not so smart.” Her own loveless marriages were her inspiration “to do nice things for other people,” so she became a matchmaker. Since January 1977, when she had her cards and questionnaires printed (her operation is called the Jewish Matrimonial Service Bureau), Mrs. Brill has arranged seven marriages. She says she is not in it for the money, although she sometimes charges $10 for the interview, $15 for each introduction, and $250 upon marriage. And she is vulnerable. “Some don’t tell me when they get married; some stop the checks if they don’t like the dates.”

Among her observations: Men fear rejection more than women. Divorced clients unconsciously try to duplicate their first mates. Men in their fifties and sixties want “girls in their twenties—or attractive blondes. I say, ‘Three hours in the beauty parlor, everybody’s a blonde.’ ”

Singles bars, discotheques, computer services, personal ads in *Screw* and *The New York Review of Books*, strangers across a crowded room. These are anathema to the professional matchmaker. “If a girl meets 10 through me and 25 on her own,” says Rae Leifer, “she doesn’t know what the 25 have on their mind. Instead of *her* finding him, I find him for her.”

The matchmaker considers herself indispensable. And more. Listen to Carol Channing, who’s been playing one for five years: “Now I’m only talking about Dolly *Levi*, you understand, but I *do* know how Dolly feels. Dolly likes playing God. It gives her a feeling of power, I know that. It must be what dictators feel. She’s no Idi Amin. She’s sweet. She’s positive. It’s all happy and loving. Maybe all matchmakers aren’t like that, but I know *Dolly* is.”

Dan Field isn’t. What he is is a businessman, third generation. His father, Irving, established Field’s Introduction Service in 1925; his grandfather was a matchmaker in Russia. The door says: LONELY? SUITABLE INTRODUCTIONS. The yolk-yellow business card says: “The Merry Marriage Brokers of Manhattan.” The framed credo on the pink wall says: THIS IS NOT A LONELY HEART CLUB. THIS IS A MATRIMONIAL AGENCY EXCLUSIVELY FOR COMPANIONSHIP & MARRIAGE. But nothing says anything about love.

“We make arrangements for everybody,” Dan Field says. “All religions, all races, all ages. I got black, I got white, I got green, I got blue. Whoever walks in here is *ready*.” Field smiles swiftly and looks down at his polished desk. A plastic apple tree looks down at him. “They come in, sit a few minutes, I know them very well. Judges, lawyers, doctors, psychiatrists, actors, actresses.” He proffers a handful of registration cards with photos attached. “Look at this, and this. Beautiful girls, handsome boys, college degrees, Ph.D’s. The public thinks whoever comes here has three heads. Not true.” He’s right. These people look normal; they’re even attractive. So why are they here? “Parents worry,” Field explains. “Sometimes they come without their children’s knowledge. They come in and tell me they have a beautiful daughter, three degrees, she goes out, no results. She needs a *push*.”

So for $250 (or less, depending on “the individual”), the parents are given the names and professions of six eligible young men who will call and tell the girl they are friends of her father’s, of her brother’s, of a friend’s . . . anything but the awful truth. And the young men who shell out also get a list. (Field’s method offends Rae Leifer, for one. “To me, that’s like selling cattle,” she complains. “I give a man one number. I treat it like gold.”) If the six names aren’t enough, Field provides more. “I have thousands and thousands of clienteles, so I give them as many as they want. But how much picky can a person be? When you’re hungry, you eat.”

“For some, it’s the last resort; for some, it’s the first,” says Malka Saks’s perky friend. “With the Hasidim, most of the work is done beforehand; the children trust the parents’ judgment. Every boy wants a pretty girl, but what does he know? Plain girls also get married. You see very homely girls pushing carriages. It’s in the eye of the beholder.”

Rae Leifer agrees. “A girl comes in and she looks like Humpty Dumpty,” she says, remembering a particularly difficult case. “I didn’t know if she was in the eighth month, the seventh month. There was fat all around, a face in the middle. I gotta match *her?* I say, ‘Everybody thinks about it for a while. Go home and think about it.’ No. She takes out cash! She came to *do* it! But I’m lucky. I worry and worry and I make it. She married—very, very well. A guy four years younger than her. They had something in common: eating. So you see, it has nothing to do with the way you look. There are uglies that have a lot to offer.”

“There’s someone for everyone,” insists Dan Field. “If you’re sick, you go to a doctor. You need a house, you go to a real-estate broker. You need shoes, you go to a shoe store. You need a marriage partner, you come here.”

Or here. Or here. Or here. They all talk about marriage, but only Anne Brill and Malka Saks talk about love . . . and children. Aren’t those the reasons people get married, after all?

“If you want to live together, fine,” says Anne. “But where children are involved, I say get married. Children are the most precious thing in the world.”

And lovely Malka sits back and smiles. “The main thing is reproduction,” she says. “That’s *naches*.” ■

Brooklyn: Reno of the Catholic Church

By Philip Nobile

"... According to lawyers and canonists, the Brooklyn diocese is now the undisputed annulment capital of Christendom ..."

The Catholic church does not recognize divorce; it grants annulments instead. And the best place to get one is Brooklyn. When former Mayor Robert Wagner wished to free himself to remarry in the church after divorcing his second wife, Barbara Cavanaugh, he sidestepped the mossbacked marriage tribunal in his native diocese and crossed the river for a quick annulment in Brooklyn. This ecclesiastical carpetbagging was an inspired move. According to lay matrimonial lawyers and canonists, Brooklyn is the Reno of the Catholic church, the undisputed annulment capital of Christendom.

Though blessed with only 1.2 million souls (the New York archdiocese —extending as far as Dutchess and Ulster counties—has 1.8 million Catholics), Brooklyn (including Queens County) processed more than four times as many marriage cases as New York—732 to 150—in a recent twelve-month period. Brooklyn tops all United States cities in total annulments—except Chicago, which handled 969 in the same period. However, Chicago has double the Catholic population.

Despite irreligious innuendos implying that the Brooklyn marriage court plays fast and loose with canon law in order to absolve couples from their sacred vows, the priests of its tribunal are proud of their statistics. They would rather Brooklyn be a Reno than a Rome, where annulments are as rare as antipopes.

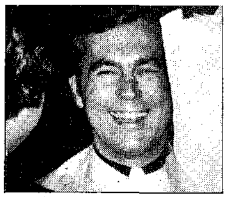
Even the bad publicity of the Wagner case is brushed off. The streamlined "American norms" permit persons who establish a "residence" in a certain diocese to seek an annulment there. This loophole encourages shopping around for heavenly bargains, a practice condemned by Paul VI in his address last year to the Sacred Roman Rota, the church's highest marriage court. A midwestern tribunal official calls Brooklyn's involvement in the Wagner episode a shocking abuse of the spirit of the new norms.

Father Gerard Arella, a presiding judge of the Brooklyn tribunal, snarls at the accusation. "I'll tell you what's against the spirit of the law—making someone wait five years! The pope wasn't talking about Brooklyn but about certain Central American and some African countries where Europeans can go to have their cases heard fast. As for public figures, you have to realize a diocese may not want to consider the annulment of one of its prominent citizens for all kinds of reasons. Mayor Wagner was required to prove residence in our diocese, and then we took his case."

Although *all* of the 678 cases that went to trial in Brooklyn last year resulted in affirmative decisions, Father Arella recoils at hints of laxity. "We're not a liberal tribunal," he says. "We're conservative. You should see what we demand." He has a point. Some American jurisdictions produce a suspicious number of annulments. The diocese of Lansing, Michigan (including Kalamazoo), with a population of 290,000 Catholics, knocked off a few miters in Vatican City by rendering 530 decisions in a year. Other dioceses, in apparent excesses of charity, dispense annulments to anyone who comes in the door. And some pastors, exasperated by delays or unreformed judges in their local courts, simply fake paper annulments and remarry unwary couples in the bosom of the church. Brooklyn may stretch canon law farther than Rome would like, but it plays by the rules. Not one of its 678 decisions was reversed upon review.

The indubitable good works of enlightened tribunals shrink before the huge proportions of the problem. There are an estimated 6 to 8 million divorced Catholics in the United States, according to Father James Young, chaplain and founder of the North American Conference of Separated and Divorced Catholics. More than half of them have remarried or will remarry and thereby sever themselves from the sacraments and risk eternal damnation. Although the National Conference of Catholic Bishops last year lifted the penalty of automatic excommunication for those who "attempt" second marriages outside the church, remarried Catholics are alleged to be just as badly off in the eyes of God. As John Cardinal Krol of Philadelphia warned in the wake of this minor consolation, "Our Lord said there is no room for fornicators and adulterers in heaven. We're dealing with divine law, not just a church law."

Since all the 160 American dioceses handled merely 19,834 annulments during a twelve-month period in 1976–77, the tribunal system cannot possibly reach the millions of Catholics who might spirtually profit from its services. Owing to this bureaucratic injustice, Father Young recommends putting the tribunals overboard. When Monsignor Stephen J. Kelleher, once the head of New York's court, suggested the same idea in an article in *America* magazine in 1968, Cardinal Cooke shipped him out to a parish in Westchester. For the past ten years, Monsignor Kelleher, now living in the Sacred Heart rectory on West 51st Street, has campaigned against the "unchristian" and "degrading" tribunals in which marriages are supposedly proved never to have existed. Contradicting centuries of traditional theology, he argues further that the church's insistence on



Father O'Rourke

"...Brooklyn granted only fifteen annulments in 1968. In a recent twelve-month period it granted 732..."

the indissolubility of valid sacramental unions is mistaken. A growing number of moral theologians and canon lawyers agree with him. And a Gallup poll indicates that the people are already ahead of their priests. Sixty-nine percent of Catholics surveyed felt that divorced persons should be allowed to remarry in the church.

Father Arella, a strict constructionist on the permanence of true marriage, believes otherwise. Monsignor Kelleher's theological speculations leave him unpersuaded. "Steve speaks out at great decibel around the world, putting himself in a bad light. Is what Matthew said unimportant? Are we going to throw the Gospels out? If reinterpreting Scripture were that easy, I'd know about it. But I have to deal with couples today, not in 1998."

Petitioners who seek annulments in Brooklyn's tribunal office, located on the seventh floor of the Consolidated Mutual Insurance Company building at 345 Adams Street, near Borough Hall, must confront Christ's words in Matthew 19:6 ("What therefore God hath joined together, let not man put asunder") and similar passages in Mark and Luke. Upon these scriptural admonitions rests the absolute indissolubility of Catholic marriage.

Historically, the church defined specific conditions, in existence before the actual ceremony, that precluded true marriages despite outward appearances. Impediments such as minority, impotence, existing marriage bond, sacred vows, abduction, crime, consanguinity, homosexuality, intention to not have children, force, fear, unconsciousness, and insanity invalidated any bond a priori. The most discussed annulment in recent years—that of Lee Bouvier and the late publisher Michael Canfield—was decided in 1964 on the ground of Canfield's prior decision against fathering children. The church also negated unions between Catholics which were defective in canonical form—that is, weddings performed without an authorized priest and two witnesses. After fierce debate in the Middle Ages, the church declared non-consummation ground for annulment even though it threw the marriage of the Virgin Mother and Saint Joseph into theological limbo. (So tricky is the non-consummation exception that only the pope himself can dissolve such misbegotten unions.) Therefore, what God has not *really* joined together for the above reasons, the church does not, in fact, put asunder by a decree of nullity.

While these impediments kept thousands of canon lawyers busy for centuries, comparatively few marriages were ever annulled, because cases were exceedingly difficult to prove. Church tribunals would still be mired in Middle Ages casuistry if a new and broadly cast impediment had not been sanctioned in the sixties. This canonical saving grace was termed "lack of due discretion," a catchall category for any "psychic incapacity" that adversely affects consent. Some tribunals interpret this to mean immaturity. Since young people are not known for their discretion in matters of love and sex, open-minded canon lawyers and court-appointed psychiatrists usually do not have to search very long to discover grounds for annulment. "Give me any divorced couple who dislike each other intensely and with my knowledge of psychiatry I can guarantee an annulment," remarks a young canon lawyer. Consequently, an overwhelming majority of Brooklyn's cases fall into this psychological free-fire zone.

Before tribunal procedures were overhauled in the United States in 1970, annulments dragged on for years. The simplified American norms reduced the number of judges from three to one, permitted both partners to be represented by the same canon lawyer, and tossed out the automatic appeal. Released from burdensome legal entanglements, and faced with a mounting load of petitions, Brooklyn met the pastoral challenge with innovative techniques that cut the waiting time from an average of two years to six to eight months today. In an emergency, the whole process may be telescoped into a month.

Applicants seeking annulments in Brooklyn are asked to write detailed personality reports touching on "unusual childhood fears," "silliness or outbreaks of crying," "dating problems," etc. Reports from witnesses are sought to corroborate the facts presented by the applicants. When all the documents are gathered, the tribunal advocate introduces the "Libel," the formal petition for annulment. Then a date for trial is set on the court calendar.

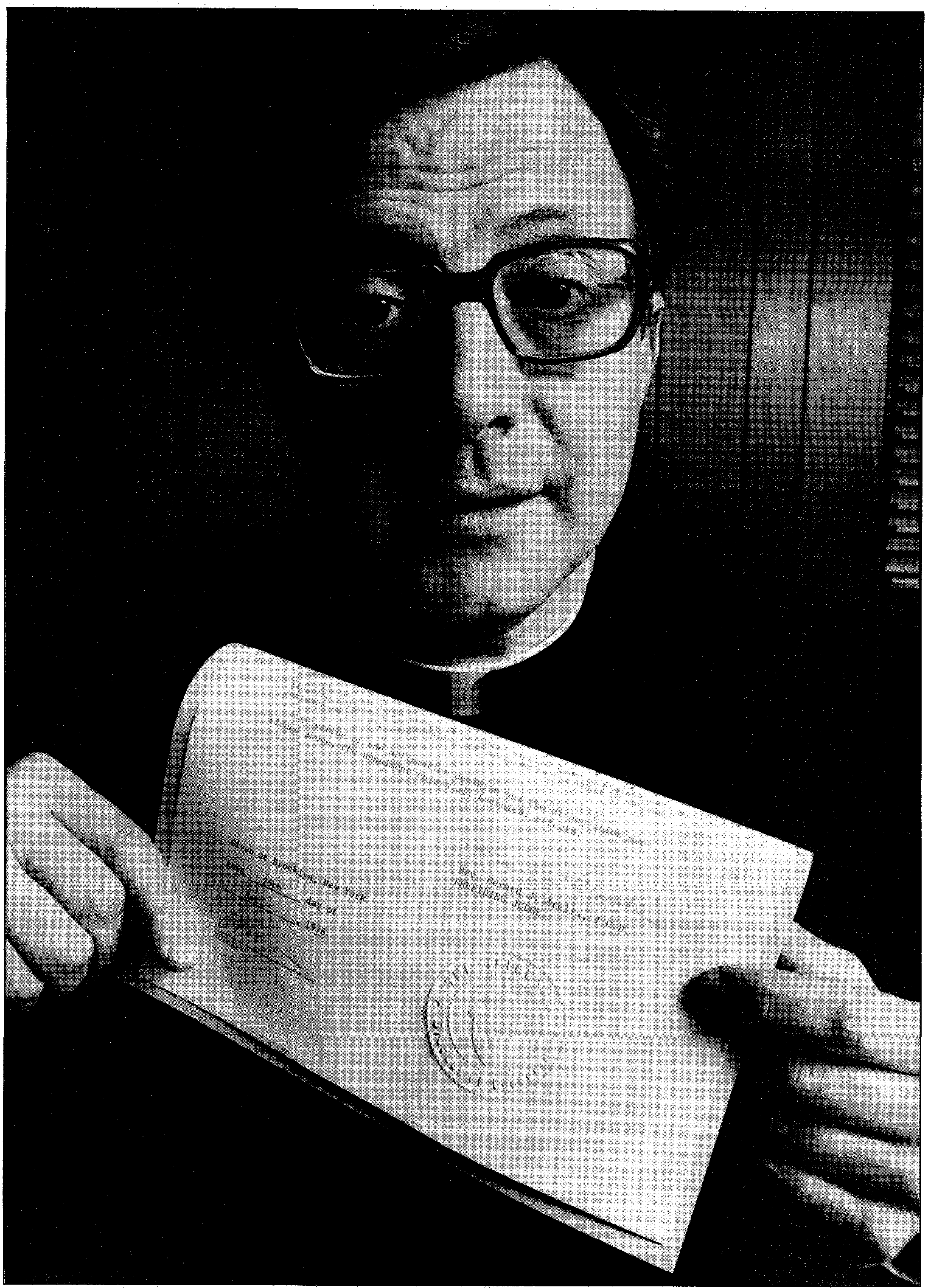
The couple and their witnesses appear separately on the day of the hearing. Each party is heard before the presiding judge and a court consisting of three canon lawyers. The priest lawyer and the defender of the bond (a sort of devil's advocate appointed by the bishop) question both the applicants and the witnesses. In matters of due discretion, a psychiatrist observes the proceedings; his expert, though instant, analysis invariably coincides with, if not controls, the verdict of the court. If the court finds in favor of nullity and the defender of the bond concurs, the bishop will then ask the National Bishops' Office in Washington to dispense with a review. (The Vatican demanded a second look at all affirmative decisions in the United States after annulments jumped about 2,000 percent since the institution of the new norms. For instance, the Brooklyn diocese produced only fifteen annulments in 1968.) As soon as this dispensation comes through, both partners are immediately free to marry others in the church.

The bill is $1,200. However, the diocese charges only $600 to settled Brooklyn or Queens residents who presumably contribute to a local parish. Those married in the diocese but living elsewhere pay $850. Others should expect to bear the full price, though arrangements can be made. The tribunal budget is $398,000 (not including $80,000 in psychiatry fees), a quarter of which comes from a diocesan subsidy. Thirteen full-time and eleven part-time priests run the operation so smoothly that trial appointments are available in just two months.

The facility with which annulments are bestowed in Brooklyn, though a great benison to divorced Catholics, creates a doctrinal paradox. "If apparently valid sacramental marriages can be annulled by stretching jurisprudence as far as clever canon lawyers can," points out America's leading moral theologian, Father Charles Curran of Catholic University in Washington, D.C., "it follows that very few valid sacramental marriages exist, because the tribunal can dissolve *anything*. This attitude destroys our understanding of Christian marriage."

Nonetheless, Father Arella, a soft-spoken and gentle man, has a clear conscience. The canonical miracles wrought by his tribunal convince him that God's plan is being served. Though Father Arella denies that Brooklyn has an annulment philosophy, he admits that "many married Catholics are not married at all." While he seems discomfited by the paradox, he offers a simple chain of reason for considering

Photograph by Jeré Cockrell


By virtue of the affirmative decision and the dispensation men-
tioned above, the annulment enjoys all canonical effects.
Given at Brooklyn, New York
this 25th day of
May, 1978.
NOTARY
Rev. Gerard J. Arella, J.C.D.
PRESIDING JUDGE

Signed and sealed: *Father Gerard Arella, a presiding judge of the Brooklyn tribunal, holds up an annulment decree he has just granted.*

Photograph by Terry Hourigan

Monsignor Kelleher

> "... Applicants for annulments are asked to report on 'silliness or outbreaks of crying' or 'dating problems'..."

a broken marriage never to have been a marriage at all, and thus perfectly suitable for annulment.

"It is the highly exceptional individual who is happy that his marriage has failed. It is certainly true that 99 percent want their marriages to last. If the breakup occurs, it's not because the husband or wife desired it. There must be a cause, and most times it's serious, since divorce is so traumatic. But serious problems don't happen overnight. Frequently, it goes back to the origin of marriage and courtship; though covered over by children, jobs, by *something,* it eventually surfaces. If something goes wrong in a marriage, nine out of ten times there was something wrong from the beginning."

After nineteen years in the tribunal vineyard, Father Arella is pessimistic about our marital ways. "We've completely missed the boat on marriage," he says grimly. "We assumed that anybody could do it. It's easier to get a marriage license than a dog license. We're only starting to realize that this life-style demands serious preparation from childhood. No one should be allowed to graduate from high school without taking a course in company keeping."

Brooklyn's critics on the left tend to preface their comments with praise for Father Arella's good intentions. Some poor souls are rescued from church-imposed misery and go on to happier lives following annulment and remarriage. But at what cost? What Father Arella views as a "growth experience," his detractors see as essentially corrupt.

Monsignor Kelleher, who chaired the committee of canon lawyers that fashioned the liberalized American norms, still anathematizes the whole business. The harshness of his condemnation contrasts with his Barry Fitzgerald demeanor. While excitable by nature, he is a pious, obedient priest of the old Irish school. For the tribunal rituals that occupied him from 1943 to 1968, he expresses nothing but contempt. The nasty finger pointing of due-discretion cases he calls inhumane. He also rejects the "retrospective determinism" of psychiatrists who conclude partly from subsequent events that a person was incapacitated emotionally or psychologically when the wedding took place.

Theologically, Monsignor Kelleher has discovered a lot of air in the church's non-negotiable notion of indissolubility. "Many scriptural scholars think that the words in Matthew are Matthew's, not Christ's," he says. "Saint Paul clearly granted divorce to unbaptized couples after the baptism of one of the partners and the refusal of the other to live in peace with the convert. The church also permitted divorce when consummation did not occur. Divorce was accepted by the Eastern Catholic church until around 1200 A.D. The orthodox churches, which broke with Rome in the thirteenth century, continue this practice today. And we can't say that divorce was never allowed in the West. In the twelfth century Pope Alexander III, a brilliant canon lawyer with a scholarly interest in marriage law, favored indissolubility but adverted to the fact that even some of his predecessors thought otherwise. Well, my argument is, if the church has allowed for these exceptions, then she can allow for further exceptions, especially given the terrible agony of millions of divorced Catholics."

Sweeping aside the casuistry and legalisms of canon law, Monsignor Kelleher wants the husband and wife themselves to render the final decision. "Once a marriage is existentially dead—that is, when living together becomes intolerable—then each partner should have the option to remarry publicly in the church and continue to receive the Eucharist publicly." His traditionalism forbids approving the practice of bypassing the tribunal and contracting second marriages with the "blessing" of a broad-minded priest or having complete nuptial ceremonies conducted underground. He won't perform such illicit ceremonies because "they're destructive of the nature of the church as a community. I'm convinced that justice requires the church to recognize the sacredness of second marriages. There's too much talk about compassion and love for the divorced. These are empty words as long as they are barred from remarriage."

Father James Young, the messiah of divorced Catholics in the United States, differs from Father Kelleher on remarriage. Clinging to a religiously romantic view of the Communion of Saints, this young Boston-based Paulist can't help believing that first-time losers don't deserve the full benediction of the church the second time around. "No second marriage can have the ecclesial standing of the first," he insists. "A liturgical blessing of a marriage is a sign of deep commitment and faith in Jesus Christ. When it fails, the church mourns and looks at second marriages as a concession."

Yet both Kelleher and Young agree that indissolubility must go. But not all the way. Why not? Father Curran explains: "In the context of Matthew, Christ's words, even if he did say them, were meant as an ideal, not an absolute norm, just as plucking your eyes out if they are a temptation to you is not an absolute norm." Thus indissolubility becomes a moral imperative rather than divine law for these priests.

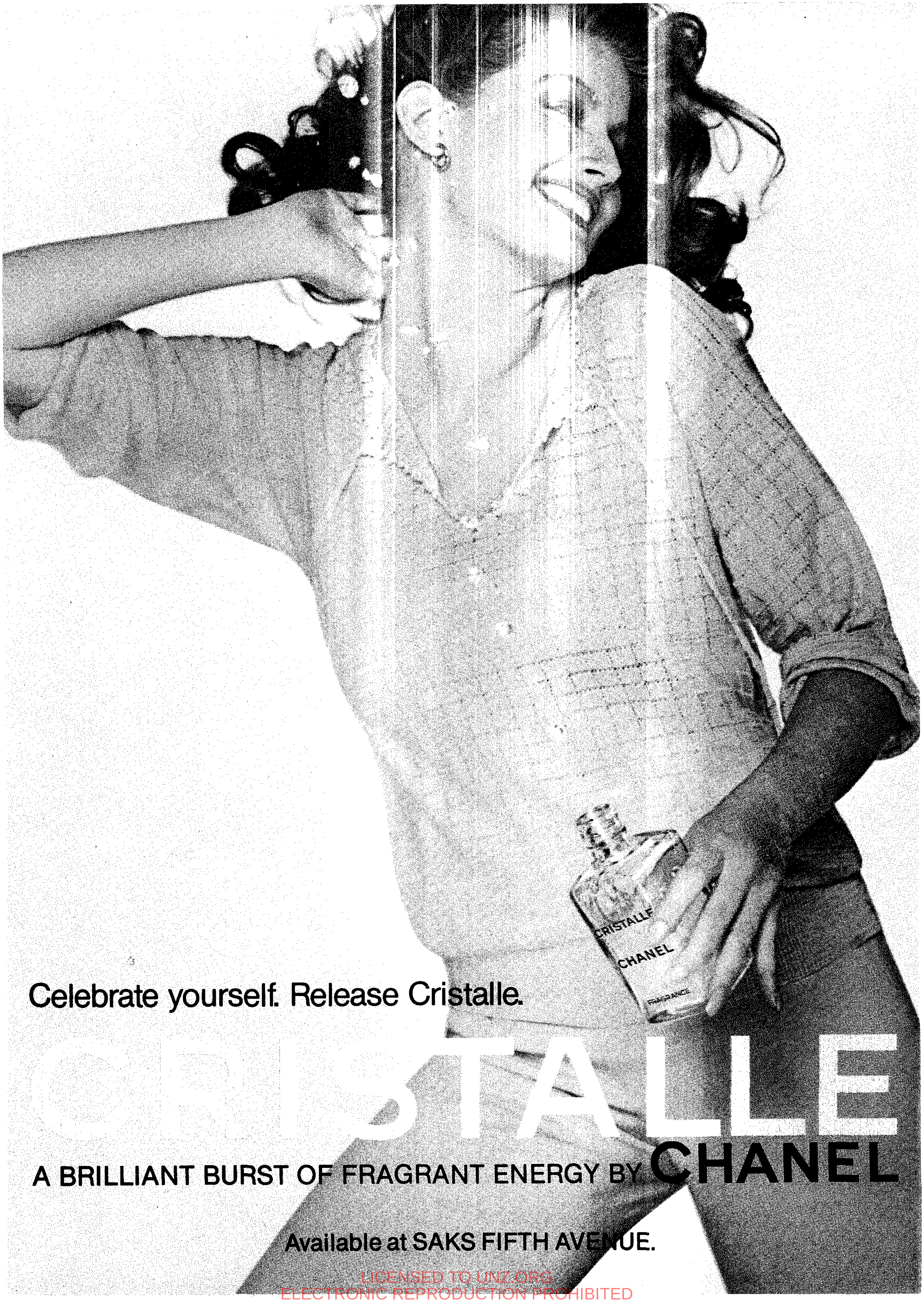
Unlike Mayor Wagner, Joseph Alioto couldn't bring himself to attend a tribunal after divorcing his wife of 30 years. The former San Francisco mayor believed his first marriage was valid and wouldn't denounce it for the sake of a church-certified annulment. Yet he wanted a Catholic wedding for his second wife, Kathleen Sullivan, daughter of New England Patriots president Billy Sullivan. Upon the counsel of a New York City monsignor, Alioto got in touch with Father Joe O'Rourke, an ex-Jesuit, who happily witnessed the ceremony at the U.N. Chapel last winter.

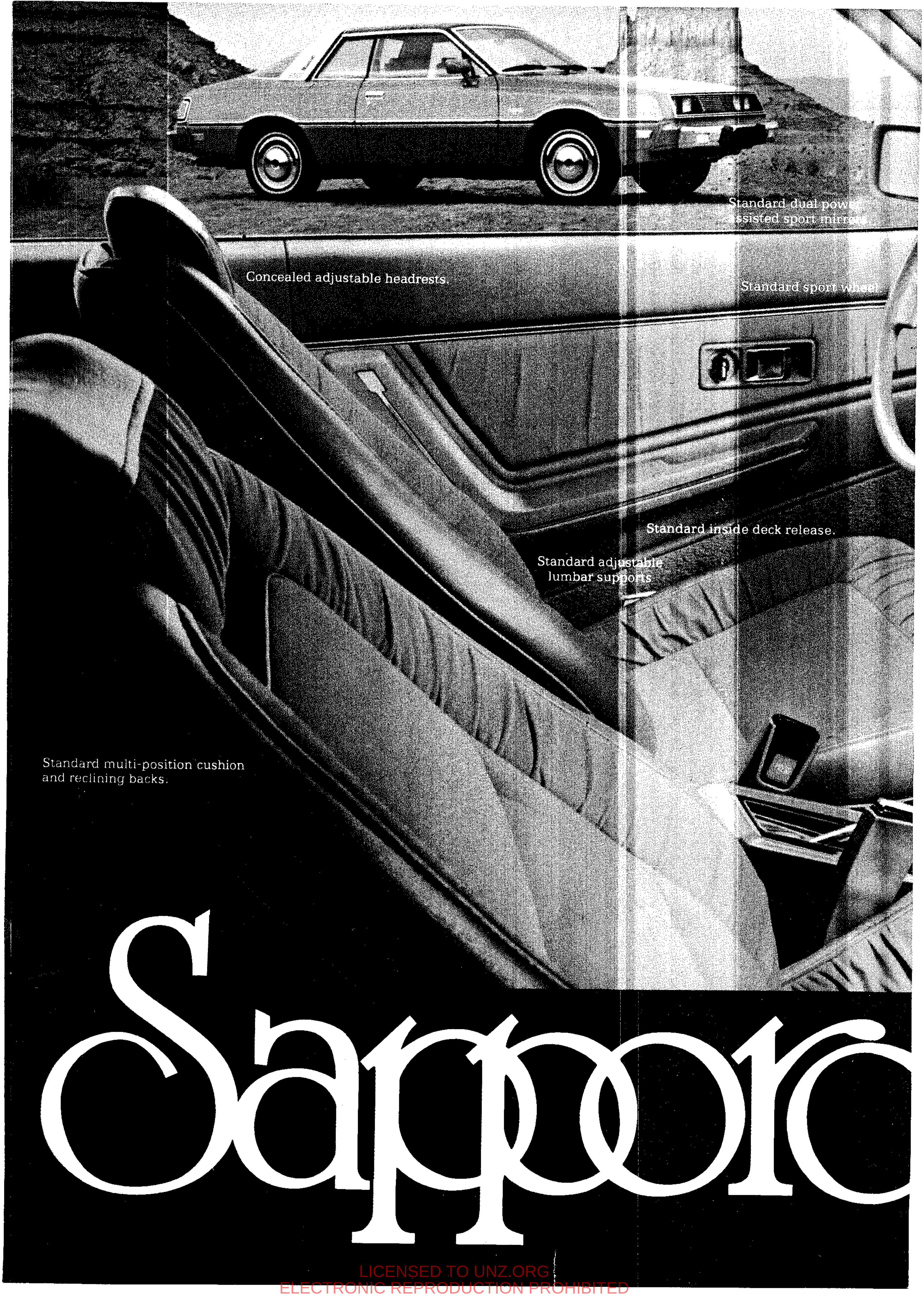
Father O'Rourke, bounced from the New York Province of the Society of Jesus four years ago for alleged disobedience, was the right priest for the job. Despising the hypocrisy of marriage courts that grab at any straw to grant annulments, he has performed more than 1,000 second marriages for the tradition-bound.

"It's the only theologically proper response for Catholics in good standing who are free to marry," he says. "Any priest who's sat in a confessional on Christmas Eve and listened to three 50-year-old men confess that they commit adultery three times a week with their wives has to realize the gross injustice involved in turning away people who want a celebration of their Catholic love. I think Christ would want that celebration too."

Yet, Father Arella, a doubting Thomas, isn't so sure. He admits that he does not know the mind of God and has no "theological solution" for remarried Catholics. If the birth-control controversy suggests an analogy, the tribunalists will follow their own rhythm methods for a dwindling few, while the majority of the faithful are forced to try more certain, though less orthodox, means to the same end. ■

Photograph by Jeré Cockrell


CRISTALLE
CHANEL
FRAGRANCE
Celebrate yourself. Release Cristalle.
CRISTALLE
A BRILLIANT BURST OF FRAGRANT ENERGY BY CHANEL
Available at SAKS FIFTH AVENUE.


Standard dual power assisted sport mirrors.

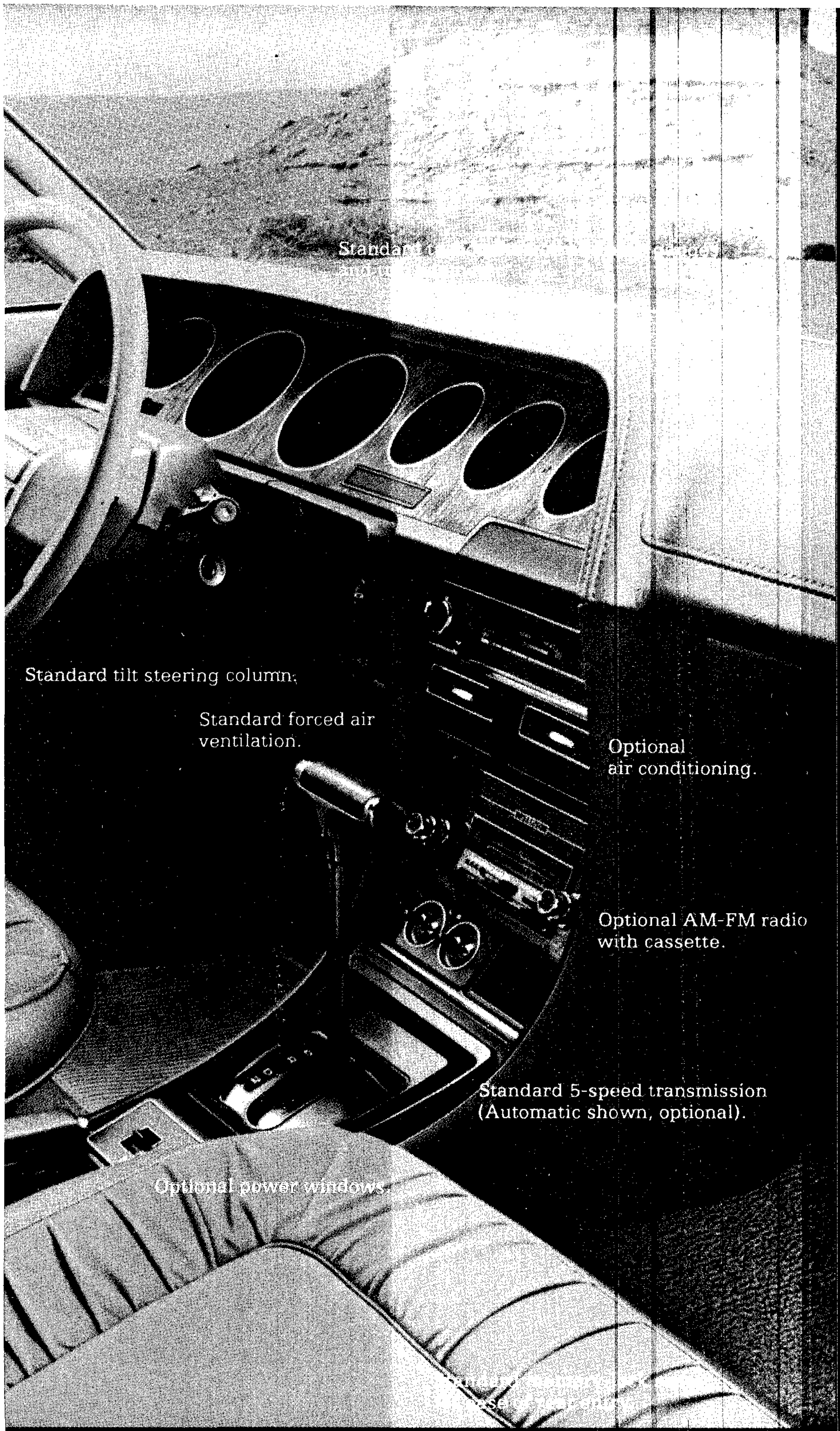
Concealed adjustable headrests.

Standard sport wheel.

Standard inside deck release.

Standard adjustable lumbar supports.

Standard multi-position cushion and reclining backs.


Standard tilt steering column.
Standard forced air ventilation.
Optional air conditioning.
Optional AM-FM radio with cassette.
Standard 5-speed transmission (Automatic shown, optional).
Optional power windows.

Introducing sheer pleasure.

It's called Sapporo. And you've never seen anything quite like it before. It's an intriguing concept, so you decide to explore it further.

You like Sapporo's sophisticated styling. If looks were everything . . . you'd be sold. But you're pragmatic enough to ask: How does it feel? How does it go?

When you pop open the hood, you find Chrysler's exclusive Silent Shaft engine, one of the smoothest and quietest 4-cylinder engines available anywhere. And you learn about innovations like Sapporo's new MCA Jet System . . . an air injection system that gives you great mileage and great performance.

40 MPG HWY. **29** MPG CITY*

Okay, so you're almost convinced. But you're going to spend a lot of time in your car. And if it doesn't feel right, it's just not going to be your car.

As you settle in behind the wheel, you appreciate Sapporo's reclining buckets with adjustable lumbar supports and concealed adjustable headrests. After all, you shouldn't have to adjust to a car, it should adjust to you.

There are other niceties like full instrumentation, forced air ventilation, the convenience and security of an inside deck release, and an overhead console with digital clock.

Sapporo . . . from Plymouth. It feels good. It looks good. And it goes. Oh, how it goes.

Now there's just one more thing you need. You need some open road. 'Cause there's no way to appreciate sheer pleasure when it's standing still.

Buy or Lease at your Chrysler-Plymouth Dealer's.

Plymouth

A PRODUCT OF CHRYSLER CORPORATION

*EPA estimates based on Sapporo's 1.6 litre engine and manual transmission. Your actual mileage may differ depending on your driving habits, your car's condition, and its optional equipment. California mileage lower.

The sophisticated new car from Plymouth.

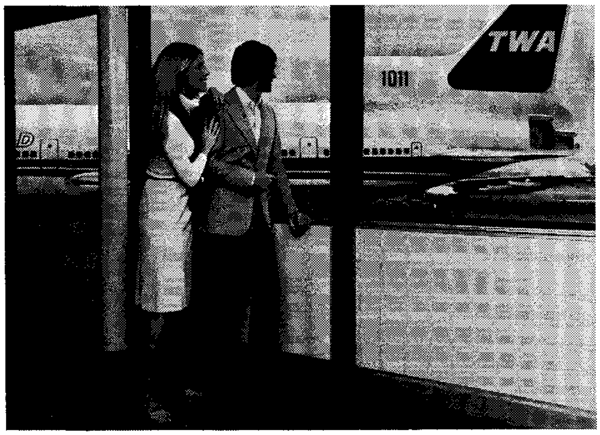
TWA's 1-week Fly-Drive to California.

$285

Including

$220* round-trip TWA's Super Saver Night Coach airfare to Los Angeles.

$65† Budget Rent-a-Car, 7 days. (unlimited mileage) Plus 2 nights' lodging.



TWA offers the most terrific fly-drives going.

In fact, no other airline offers you a better deal on round-trip airfare, plus a week's use of a Budget subcompact rent-a-car (unlimited mileage) to California than TWA. We even include 2 nights in a hotel. All for just $285 to Los Angeles. (To San Francisco the package is $294.)

And not only are our other fly-drives a great deal, but they offer a great deal of flexibility.

Stay from one week to six weeks or anywhere in between.

Rent anything from a subcompact to a luxury car. From 2 great car companies: Budget or Hertz.

Airfares subject to CAB approval.

TWA gives you over 600 hotels to choose from. You'll stay at famous hotels, known for their good service, fine food and comfort. You'd expect no less from TWA.

We can even get you reservations at many of the West's popular National Parks and other sought-after locations where accommodations are difficult to obtain.

When you add up all TWA's Getaway® Fly-Drive vacations have going for them, you and your family will be on the road to a great vacation.

To find out all the details see your Travel Agent, or call TWA.

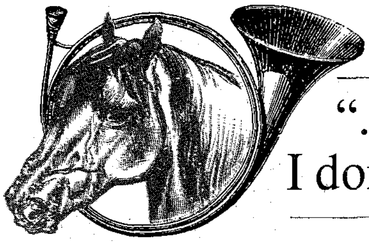
*For Monday thru Thursday departures on designated Night Coach flights. Other flights and days slightly higher. Advance ticketing is required and there are some conditions. Seats are limited, so book early.

†Per person, based on double occupancy.

TWA

Welcome to Belmont— They Love Horses, Don't They?

Interviews by Janet and Peter Barrett



"...With Cauthen, if I don't put him on winners, I don't make money. I don't tell him about riding..."

When the field of thoroughbreds take to the starting gate Saturday for the running of the 110th Belmont Stakes, attention will once again focus on the classic pageantry, color, and tradition of New York's premier racing event. And while this gallop, this rush of sound and speed, will be over in roughly two minutes, what happens in and around that brief time span will remain in sports legend for years to come.

After all, legends are the stock-in-trade of horse racing. Beyond the silks, bugle calls, and anxious monotones of track announcers, racing lives more through the voices of its players than the motions and results of the races.

Some of those voices have been recorded by Janet and Peter Barrett for their forthcoming book, a history of horse racing called *Post Time*. Here are three of the voices they have included in their work:

Agent Extraordinaire

Lenny Goodman is a superagent for jockeys. These days, he's managing the career of Wunderkind *Steve Cauthen, who, since his early mounts two years ago at age sixteen, has been one of racing's biggest money winners. Already, Cauthen has ridden Affirmed to victories in the Kentucky Derby and Preakness and is the odds-on favorite for the Belmont. With Goodman's handling of other top jockeys like Braulio Baeza, Bobby Ussery, and Bill Hartack, he's become a wealthy man.*

This is a business of chicken one day and feathers the next. You know, you have your ups and downs in this business. But I've been pretty lucky. I've always had a first-class rider—or at least I thought so. In order to sell, in my opinion, you gotta believe in what you're selling.

I ain't got much respect for a lot of agents. But that's an opinion of mine. How they conduct themselves, that's their way of doing it. I'm not against it; I just don't do it, that's all. But if they think that they're conducting a business that should be looked down on, shame on 'em. I don't know how an agent can consider himself in that vein. What am I sellin'? I'm sellin' a product. I'm not sellin' flesh! Whatever I get, I earn. I work for the goddamn money!

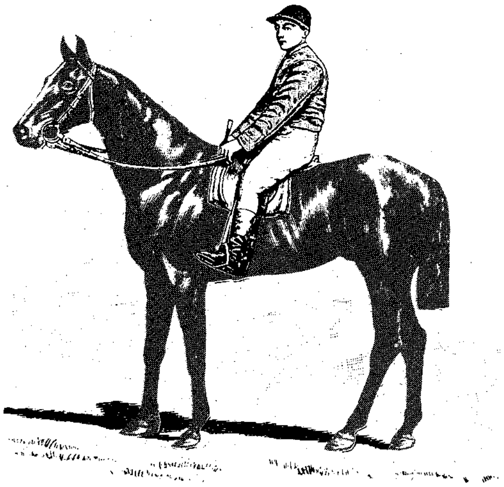
What they say about agents, that goes for a trainer, that goes for a bartender, that goes for anybody. You know, how you conduct yourself, that's how you're treated. Why do they have a bad image? I don't know. I don't think of myself poorly. Any guy that makes $100,000 a year shouldn't think of himself poorly. You know, like a bad year for me is 60 or more. I don't know. A theatrical agent, would you call him a pimp?

Anytime you make a livin', what you do is pressure. With Cauthen, if I don't put him on winners, I don't make money. It's as simple as that. A guy comes out of the subway with a paper under his arm and he stops in a delicatessen and gets a six-pack; he's got no pressures. He knows he's gonna get his $180 every week.

Actually, with Cauthen I didn't find him; he found me. His father came to me in Saratoga and told me the kid was gonna ride a couple of bad horses that day. He wanted to see what New York was all about. He asked me if I'd watch him. I asked his father how come he came to me, because he was coming from someplace I never heard of—River Downs in Kentucky. He said, well, his agent in River Downs told him if he ever came to New York, make sure he got Lenny Goodman. So, it was a nice feeling to have somebody say that about you.

I watched the kid ride some horses; the horses couldn't run, but whatever he did, he did like a rider. And he was only sixteen, he was an apprentice. So we talked about it and then we made up a time when he'd be back. And he came back, and the rest you know.

I don't tell Stevie anything about riding. And he don't tell me how to be an agent. Only in cases where I know something about a horse that he never rode will I say what I think he should do. Other than that, I leave him alone.



> "…Guggenheim had a way of handling Ycaza where he could put pressure beyond what anyone could…"

'Cause once he rides a horse, he remembers the horse better than I do. He knows. He's very bright.

But on the other hand, you know, he's still a child. Him I handle a little bit differently because he is a boy and I try to guide him on certain things. If he asks. If he doesn't ask, I don't volunteer. I try to let him do his thing. But I am concerned. Whether you realize or you don't, just being around somebody, if you got any feeling at all, any decency in you, you gotta have certain feelings. I don't know how to explain it. Like I was just downstairs talking to him about the weekend. What he had to do, what he shouldn't do, what he should do. That's all, you know. And the rest, what can I say to him? I watch him.

You know, Peter Axthelm is writing a book [*The Kid,* to go on sale this Saturday] about Steve that should be done around the first of the year. Swifty Lazar is handling that. I took care of it. Swifty says it'll sell between 2 and 3 million copies around the world. The only thing I'm sorry about, and I could grab Pete and choke him, is that it should've been finished for *last* Christmas. It's a Christmas item. Every father wants one in the house so his kids can read how a sixteen-year-old kid became the leading rider of America.

Why am I handling Steve this way? Why does a guy like Reggie Jackson, who is gettin' something like $3 million to play baseball, do commercials? For the money! I want Steve to get as much money as he can, because—God forbid—anything happens to him, nobody's gonna give him anything. The people that yell "push" or "shove" or whatever you want to call it are either jealous or sick. What the hell's this all about?

You know, I've always gambled, since I'm a little kid. Everything, marbles, Ping-Pong, pool—I bet. I like to gamble. No fun unless you got some money on it.Yeah, there's a lot of horsemen that don't bet. You know why? Because they're bums to start with; they're cheap bums to start with. They don't want to go and blow their money. This is my way of life. What the hell! Have I got to make excuses for what I do? Nobody misses any meals because I gamble.

I like to have an opinion and back it up with money. Bet my opinion. A lot of guys don't. So, it's your makeup. When I played marbles when I was a kid, I played for more marbles than the other guys. Always. It's my way. Especially now I'm a big boy. Who's gonna tell me what to do?

The Captain's Stable

Woody Stephens was a Kentucky farm boy when he came to the racetrack in the spring of 1929, hoping to become a jockey. He rode for a few years, but as he got taller and heavier, it was evident that any future he had in racing would be as a trainer, not a jockey. What a future it turned out to be. As trainer for some of the most prestigious owners in the business, Stephens has won almost every major stake race in the game. In 1976, he was elected to the National Museum of Racing's Hall of Fame.

I trained for a man named Jules Fink and I won 157 races with that man in two years and three months. Then, let's see, I left him to take a job with Royce Martin's Woodvale Farm. He was the president of the Autolite Company and quite a guy. He came out of Texas, and back in his early days he got to be Pancho Villa's right-hand man. They always accused him of running the guns across the Rio Grande into Mexico for Villa and, oh, he admitted it.

So, I worked for him for eight years, I suppose, and I enjoyed him a lot. I ran a horse called Goyamo for him in the '54 Kentucky Derby, and he died while the race was running.

Well, after Mr. Martin, I opened this public stable and I had some awfully nice horses. I had Traffic Judge, and I won the Preakness with Blue Man, and then I bought a couple of horses of my own. I held the stable until I gave it up to go to work for Captain [Harry F.] Guggenheim.

He was a very military type. He approached me several times but I never would go because I always had good jobs. Finally, he came to me one day and said, "You name it!" And I said, "Well, Captain, if I go, all I want is just the top job. Just as good as any trainer on the racetrack has." So I thought about it for a while and talked to my wife about it and decided to go with him. I was 41 years old at the time, and I figured that if I was unhappy, I was young enough to leave and take up where I was leaving off. So I went and stayed with him for nine years.

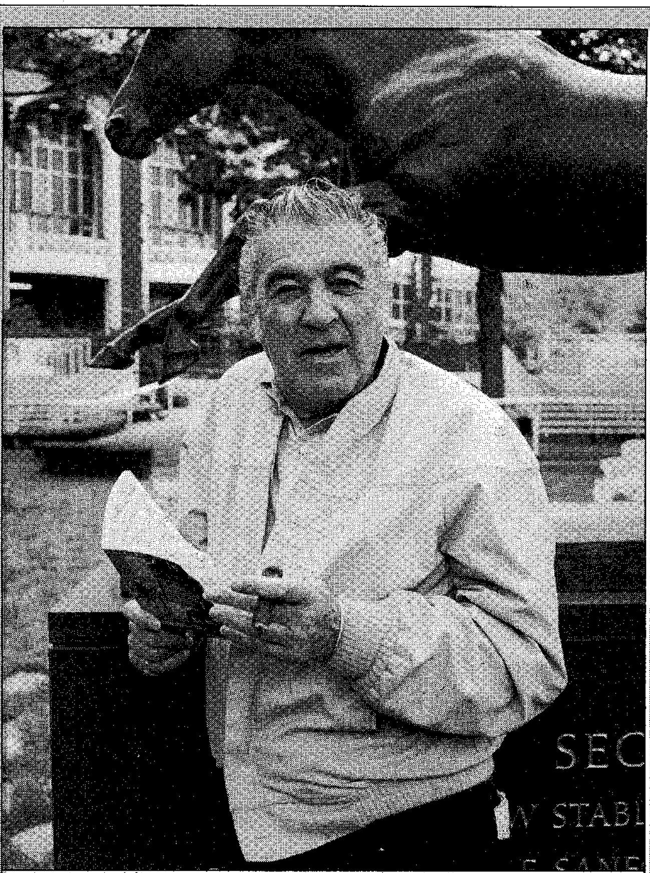
He called us the Cain Hoy Team—the captain, [Manuel] Ycaza, and myself—and, in a way, I suppose it was. The captain was quite a man. He was a great letter writer. I remember he would write me letters saying, "Now, you don't have the worries here that you would have on jobs where you have to make money for the stable. We're in no hurry. We never want to be penny-wise and pound-foolish." Something like that.

He was a very opinionated man, but I enjoyed him. Of course, I was the only trainer that made it with him for any length of time. I suppose that I'm the only trainer that lasted over two years with him.

Oh, Manny Ycaza and I had a very good relationship. We won an awful lot of races on a lot of good horses. As a matter of fact, the first year that he and I were together, we led the nation. We got to be very close together. And the first couple of years, it wasn't easy because he didn't speak much English and he had a temper. But once I got his confidence—which wasn't easy—it turned out well.

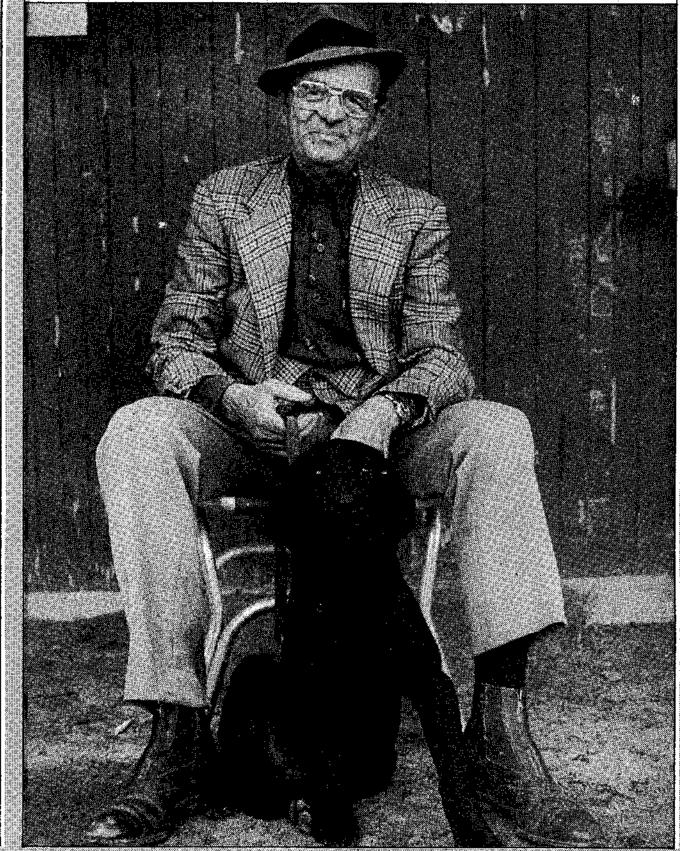
You know, Ycaza won 41 races during one meeting at Saratoga. There's no rider ever touched that. That's in only four weeks! And he was a real fireball if there ever was one! There was one thing that helped him a lot, and I believe he would admit it. Captain Guggenheim had a way of handling him where he could put pressure on him beyond what anyone else could. I remember I was stabled at Saratoga and I sent One-Eyed King to Chicago a whole week ahead of time for a $100,000 race. Well, the Monday morning before the race I told Ycaza, "You and I are going to Chicago on Saturday," and he said, "No, I'm not going."

Well, the captain was in Canada, shooting or fishing, or something, and



Cauthen's corner: *Agent Lenny Goodman became wealthy with such clients as Steve Cauthen and Bill Hartack.*

Woody's children: *Trainer Woody Stephens has raised some of the best horses; Cannonade was one.*



Very old glory: Former jockey Eddie Belmonte, in the saddle salad days. They ended in 1973, and he has since had troubles.

Photo credits: top, Bill Hayward; bottom, UPI

"... After I lost the money, a lot of people changed in a lot of different ways ..."

I didn't know if I could get ahold of him in time. Finally I was able to get ahold of Guggenheim, and Thursday night two telegrams arrived—one for me and one for Manuel. There must have been 200 words in each of them—one in Spanish and one in English.

Well, the one he wrote in English is telling me to give Ycaza his telegram. And it says, "Woody, if he don't ride this horse, he will never ride another horse in America!" Now, those are strong words, because the captain held Manuel's contract. So finally I got ahold of Manuel the next morning and I just gave him the wire. He just read it and said, "Woody, we go to Chicago!"

Well, I quit him [Captain Guggenheim] in '65. That's right. I told him at Saratoga that I wanted to leave. You see, at that time, my wife had three horses racing in her name but I wasn't allowed to train them and work for Guggenheim. So I approached him. And I said, "Well, Captain, I'm sure it's a good policy, but I'm going the other way!"

So, Mr. John Olin approached me and asked me to train his horse Bold Bidder. Well, I took him and we won three $100,000-stake races with him that year; and I *did* beat the captain in one of 'em in New Jersey! I beat him just like that! So then, Mr. Olin brought me quite a few horses that year and my stable was just getting bigger and bigger. And then, of course, I was able to win the hundredth running of the Kentucky Derby for Olin [with Cannonade].

Oh, there's been young trainers who have come to me over the last few years, asking me, "Will it be tougher for me to make it nowadays than when you started?" And I've told 'em, "You have no chance." Because I could hire good people when I started. Good old grooms that have been around 50 years, 30 years. Exercise boys. Everyone had to work, whereas today it's impossible to hire that kind of help. Oh, we used to take pride. A lot of times, I'd wash my own sheets and things, because as kids and all, we didn't make much money.

Years ago, when I was a little boy, every groom would have a little bucket of warm water and a sponge. He'd sponge his horse's face off, and sponge his mane down, and start out cleanin' him up. Today, I walk down through my barn and I don't see one bucket there in the morning.

I've just been lucky. You see, always, since I was a little boy riding the pony, I'd look over across the fields and see those mares with their little foals running beside them. There was only one way I could possibly go. You wake up in the morning, and there's always something to give you that urge to go on. Like Bald Eagle would win the International or something and the next morning I'd wake up and I couldn't get to the barn quick enough to see him again. And like this morning, I woke up saying, "Well, how many do I run today?" I'm looking forward to running these horses.

Once a Hero

For seven years, Eddie Belmonte was one of the country's leading riders, until 1973, when suddenly everything turned sour. Within a few months, he was arrested for shooting his wife and financially crippled by questionable investment counseling and back taxes. His personal life aggravated an already serious weight problem, and as he added pounds he lost mounts. Finally, too heavy to ride at all, the once flamboyant, free-spending jockey turned to exercise riding to earn a living. Recently, while still hoping to make a comeback as a rider, he has become a jockey's agent.

You know when you're winning. When you're doing good, everything's different. I was making $200,000, $300,000, for quite a few years. From 1965 until 1972. Then, after that, I got the problem with the weight, and that's what ruined my whole career. So when you don't make the kind of money you used to make, it's a different occasion.

I used to spend pretty good too. You know, if you have the money, then you enjoy it; and that's what I did. I had a tailor in New York that I used to go to. He made Angel's [Cordero] suits and he made Manny's [Ycaza] suits. He was an expensive guy. Like for a special occasion when I have a big party, I make a special suit. There are the special races, like the Derby, the Preakness, and the Belmont, where I wear a suit the same color as the race. A red one, a yellow one—different colors.

After I lost the money, a lot of people changed in a lot of different ways. But I don't let that thing bother me, because I'm still the same person and it doesn't matter. When they think that you don't have money, that's the worst thing. It's better to let them think you got money. If they think that you don't have money—even people like Angel—they say, "Hello," but then keep going because they think you're gonna ask them to give you some money. A lot of people think like that. I know why they do it.

In a way, it was part my fault because I should have paid more attention to what was going on. But I was gonna ride and rake in the money. I spent more time at the racetrack when I should have been taking care of my business. You know, the only kind of expenses I had concern for was having enough money to buy a car for my wife, or buy my suits, or clothes for the kids and stuff for your house. The real business I should have been more worried about.

I can't go rob a bank. Gonna be in more trouble. Robbing a gas station? Then I gonna be in *more* trouble. If I take the law into my own hands, then how am I gonna raise my children? I only say one thing. The guy upstairs? He's watching. I never hurt nobody and I was hurt. But that guy up there, He'll take care of things.

It's a rough business being an agent, but there's nothing else I know how to do. It's gotta be the racetrack. But I miss riding 'cause I watch the races and I see some jock still riding and I know that he's not as good as me. But what you gonna do? You see, I got a plan in mind to make it back. See, being an agent, maybe I can get lucky. Galloping horses wasn't making me much. Maybe $200 a week, something like that. But as an agent maybe I get lucky and win a big race. I make some money and pay the school for my kids, settle my rent, and then I go into the hospital and live there for a while.

See, I have to have discipline. I don't have the willpower to lose weight myself. I need to be supervised by the doctor. They'll be strict over there. Around the time of the problem with my wife I gotta take my tonsils out and my weight went up about twenty pounds. Now I weigh 135, 140 pounds. That killed me. Wish I could put my tonsils back in, maybe I get lighter.

You know, the only thing I worried about is my kids, that I can save money for them so they can get a good education and can grow up and be good men. One time they asked me about the money problems and I explained. They know. They managed it pretty good. They seemed to understand it. They didn't even cry.

After Begelman: The Whiz Kids Take Over

By Maureen Orth

"... The baby moguls are starting to affect the way people live in Hollywood, the films we see, even the industry's morality..."

The paparazzi could see them for blocks. Hundreds of rented limousines, black, blue, green, and canary yellow, were creeping into the white glare of searchlights, stopping just long enough to deposit the working industry of Hollywood at the entrance to the Century City entertainment complex. The A list, the B list, the C—for cocaine—list, were turning out for the opening of the Los Angeles International Film Exposition.

Suddenly the paparazzi began to look confused. Who *are* some of these people anyway? Like that kid wearing blue jeans with his tux, and an old SDS button. Ron Galella said he heard the kid was running a studio, but he didn't believe it. Nevertheless, just to be sure, Ron flashed him with his strobe. The kid was followed by an even younger guy wearing a weird red-and-white striped shirt and a big Beatles button. The paparazzi didn't recognize him either. But he, too, is a mogul, another of those sixties kids who have recently come to power in Hollywood and will likely set the tone for the movie industry throughout the 1980s.

In the last few months, while most media attention has focused on corporate corruption of Hollywood's Old Guard, the town has become flush with new blood and money. As happens every four or five years, a new wave is cresting. The seventies began with the ascendancy of agents, packagers, and film-school kid directors like Francis Coppola. The decade was marked midway by creative disappointment as the deal became the art form and the blockbuster mentality prevailed, and now it is ending with the rise of a new group of young, well-educated men and women. Many of them come from radical backgrounds and are trying to reconcile their past with their present. They are already starting to affect the way people at the top live in Hollywood, the films we see, and, at a most

Hitched up: *Women directors Amy Heckerling, Joan Darling, and Joan Tewkesbury are among the first beneficiaries of the baby moguls' relaxed attitude toward female talent.*

Photographed by Moshe Brakha

"... Glamour gets low priority. 'Bob Evans is the classic example of everything that doesn't interest me,' says John Landis ..."

critical time, the morality of the entire movie industry.

The opening-night party at the Los Angeles film festival was well attended by the Old Guard, epitomized by Universal's 65-year-old Lew Wasserman, and the Current Guard, such as Fox's 40-year-old Alan Ladd Jr., but the rock 'n' roll generation was out in full force. There was Donald Simpson, 32, the new vice-president in charge of production at Paramount. And Paula Weinstein, also 32, the new vice-president for production at Fox, and Mark Rosenberg, 30, who accumulated a 70-page FBI file as a student radical and has Weinstein's old job, vice-president of production at Warner's. Weinstein is the only woman Hollywood is willing to bet on to run a studio someday. She is Jane Fonda's former agent and, before that, was an SDS rebel at Columbia University during the 1968 protests.

The "baby moguls" include a mix of studio executives, directors, producers, and agents. Among the young directors boogieing on the disco dance floor at the Century Plaza was Steven Spielberg, who, at 31, is an established superstar and has already developed a protégé, 27-year-old Robert Zemeckis, who directed *I Wanna Hold Your Hand*. Also, 25-year-old Amy Heckerling, a recent graduate of NYU's film school, who has development deals to write and direct two feature films, and 27-year-old John Landis, who scored big with the small-budget independent *Kentucky Fried Movie* and is now finishing *National Lampoon's Animal House*, starring John Belushi. "The last time I was in this building," said Landis, "was at an antiwar demonstration to protest a visit by LBJ. I got gassed and stomped on. The major change in my life-style since I started working here," he said, "is that I get my towels done at Fluff 'n' Fold."

I had come to the Filmex opening with the kid in the blue jeans and SDS button, Thom Mount. The newly named executive vice-president in charge of production at Universal, 29-year-old Mount will be responsible for making 25 films in the next year. A former SoHo artist and correspondent for the radical Liberation News Service, Mount told me about an even younger executive, 26-year-old Claire Townsend (daughter of Robert—*Up the Organization*—Townsend), who is the new vice-president for creative affairs at Fox. "I first spotted her," said Mount, "on *The Mike Douglas Show* when she was head of the Ralph Nader task force on nursing homes."

In the beginning was the word: *Writers Willard Huyck and Gloria Katz* (American Graffiti) *and Nicholas Meyer* (Seven-Per-Cent Solution) *will direct their next movies.*

At the Filmex dinner, a reporter from *Women's Wear Daily* approached Mount. Who, she wanted to know, did he think would inherit David Begelman's job as head of Columbia Pictures? Mount said he had no idea. She persisted.

"I haven't thought about it," Mount said.

"Don't lie to me," she laughed.

"Look," Mount said evenly, "you don't get it. I haven't the slightest interest in David Begelman or who takes his place. What people like him do or how they conduct their business has nothing to do with me or what I do."

The baby moguls operate differently. It would be out of character, for example, for the new breed to argue, as it's alleged producer Ray Stark and Paramount chief Barry Diller recently did, about who gets to call Rona Barrett with the announcement that Steve McQueen agreed to do a new movie. Unlike the Old Guard, the young elite gives low priority to glamour. "Bob Evans is the classic example of everything that does not interest me," says director John Landis. A young studio executive says, "I wouldn't be caught dead at one of Sue Mengers's parties."

The baby moguls are workaholics, spending their days (and nights) reading scripts, spotting talent, keeping up with everybody else's deals, thinking of artistic packages, nursing creative people's neuroses. "From Monday through Friday," says Donald Simpson, "no alcohol touches these lips. Then one night a week I give myself a good time—I go out to dinner with somebody I do business with." They are terribly isolated. Agent Michael Black calls people outside the movie business "civilians." And while he once attended SDS meetings at the University of Buffalo and later sheltered war protesters in his Washington apartment, he now says, "If I ever talk about politics, it's to see if there's a screenplay in it."

The new guard calls the Polo Lounge the Polio Lounge. Its in spot is a funky Mexican restaurant, Lucy's El Adobe, a horror of *déclassé* chic to those members of the Old Guard who think slumming is ordering a bowl of chili at Chasen's.

"None of us cooks. I barely know anyone who owns a dining-room table," says Paula Weinstein. Mark Rosenberg says, "I'm not into possessions much. I live in an apartment with some records and books." Like most of the others, Claire Townsend is unmarried. She lives with her cat, "whom I almost never see," in a Westwood apartment.

Bob Evans, for one, defends the old style. "The biggest deals at Paramount were made at my house," says the 47-year-old Evans. "It worked well for me. My home became a mecca for creative people. Because of my house, the company made $100 million. We're in the business of style. If people forget style, we're not giving the people out in the world what they want." Evans is not impressed with the new generation. "I've heard some of these boy and girl wonders are bright," he says, "but none of them knows how to make a picture. I don't have a private screening room for pleasure. I do my homework. These kids don't see one fifth the movies I see. I see eight, ten, twelve movies a week. I'm not just *better* prepared than they, I'm a *lot* better prepared."

Like the generations before them, the baby moguls live off a peculiar form of Hollywood welfare, though not to the same extent. The studio owns the cars they drive, sometimes pays part of their rents, picks up all meal tabs, and allows all magazines, records, books—anything that can be loosely qualified as research—to be charged to the expense account. When they travel, it is almost always for business, and in New York the studio pays for the suite at "Hollywood East," the Sherry Netherland.

Mostly bred in the East, the baby moguls have had some troubles adjusting to the mellow life. A 1974 Princeton graduate, Claire Townsend arrived in Los Angeles in 1975 to read scripts for producer Martin Ransohoff. After a few months, she felt so "weirded out by the city" she called into a radio talk show. "How do you meet people here?" she asked. "There are no sidewalks and I'm not going to cruise singles bars." The D.J. told her to show up at a miniature golf tournament in Orange County. She did and suddenly found herself the winner of a contest. She was named "Miss Miniature Golf Tease."

"About then," says Townsend, "I changed the license plates on my old BMW to BELL JAR. They spelled it BEL JAR. I still have them."

It is not surprising that people in the new boy-girl network have come to rely on one another, and often, when they sense trouble (trouble is defined as "pictures and deals going down the tubes"), they call one another to lend support or to be critical. "I'm concerned and care about a lot of people who are in fact my competition," says Simpson. "I am convinced people don't talk to each other the way Thom Mount and I do in business or when we meet socially. Because of our shared background of the sixties, we're just straighter. In general I don't think there's any substantial difference in the way business is conducted, but there's a little less shucking and jiving."

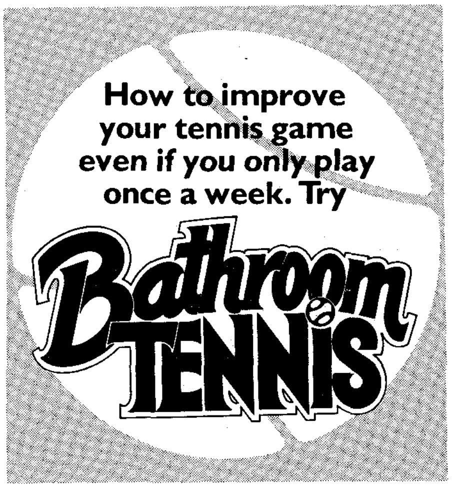
The rise of the new young power stems from a number of circumstances that have made this the most favorable period in years for change in the movie business. First, creative people have never been more powerful. With such diverse films as *Saturday Night Fever, Annie Hall, Oh, God!,* and *Smokey and the Bandit* becoming major hits, the studios can no longer rely on imitative formulas as the safest way to make money. While stars are still high up in the pecking order, the scripts may now be as important. In the last two months alone, four young screenwriters have been signed to direct new scripts they've written—something Hollywood veterans cannot remember ever happening before. As part of the price for their original scripts, Nicholas Meyer, who wrote *The Seven-Per-Cent Solution,* Matthew Robbins, who co-wrote *MacArthur,* John Byrum, who wrote *Harry and Walter Go to New York,* and Willard Huyck, who co-wrote *American Graffiti,* will all be allowed to direct the movies made from the scripts.

Second, studios are realizing that 74 percent of the filmgoing audience is between the ages of 12 and 29, roughly the same age group that buys most of the records. The studios need filmmakers and executives bred on pop music, people who understand this audience. Moreover, it is now understood that the movie itself is merely the starting point for virtually limitless exploitation of a property, including sound-track LP's, books, and a half dozen different kinds of TV rights, including those for video discs. The studios need chiefs who understand the importance of negotiating a hot sound-track album, who are familiar with videotape.

The rock 'n' roll generation is also supplying the studios with executives who are providing freedom of expression and opportunity for two increasingly important pools of talent: women and gays. Most influential in launching the disco craze, gays have also taken the lead in marketing disco music from disco movies and creating new kinds of musical films. They also provide what little glamour is left in Hollywood by hosting big bashes. "I told our highest-ranking gay that he wasn't out of the closet enough," said one young executive. "I told him to be more blatant

New breed: *Hollywood's best and brightest (from left) Thom Mount, Mark Rosenberg, Michael Black, Paula Weinstein, Sean Daniel, Claire Townsend, and Donald Simpson.*

PETE'S TAVERN
ITALIAN & AMERICAN CUISINE
"Oldest Standing Bar in NYC Since 1864"
Sidewalk Cafe
Now Open
MAJOR CREDIT CARDS
"The Tavern O'Henry Made Famous"
129 East 18th St. (Cor. Irving Place) GR 3-7676


How to improve your tennis game even if you only play once a week. Try
Bathroom TENNIS

BAGATELLE
BRASSERIE FRANÇAISE
1373 First Avenue
(Near 74th St.) New York, N.Y.
734-8318 10021

THE NEW YORK TIMES
Considering the discouraging ratio of bad restaurants to good, one is delighted to find even a single good Italian restaurant in one week." 12/24/76 ...... **Mimi Sheraton**

foro-Italico
Italian Restaurant
FREE VALET PARKING FOR DINNER

MON-FRI 12-10
SAT 5-11
455 West 34th St.
(bet. 9th & 10th Ave.)
564-6619
MAJOR CREDIT CARDS

Sea-Fare of the Aegean
25 West 56th St., N.Y.C.
THE FINEST IN SEA FOOD
AM. EX. Accepted

"...'I told our highest-ranking gay he wasn't out of the closet enough,' says one boss..."

because we were missing connections that could bring us interesting deals."

Three years ago, the only woman director working in Hollywood was Elaine May. Currently, at least seven women directors are shooting Hollywood films or are involved in development deals with major studios. Thirty-one-year-old Claudia Weill, for one, came to town from New York in March, immediately sold her independently produced feature, *Girlfriends,* to Warner Bros., and two weeks later signed a two-picture development deal with them. There are also a handful of women producers, about a dozen prominent women agents, and at least one female vice-president at each major studio except United Artists and MGM. But women are still treated as glorified script readers, and there is only one woman in a position of even secondary importance on the business-affairs staff of any major studio. "Part of the problem is our fault," Paula Weinstein says. "We women haven't created a united front. The assumption is women compete with one another, not men."

But the more power the baby moguls accumulate, the more progress will be made by women. "It's a good time to be a woman in Hollywood," says 25-year-old director Amy Heckerling. "I expected to meet fat old producers with cigars in their mouths. Instead I met these gorgeous young guys and really supportive women executives. Nobody's tried to shove anything at me—they've all been very protective."

What most distinguishes Hollywood's rock 'n' roll generation from its predecessors is its background—not only more political, but generally more sophisticated. The lives of three top baby moguls offer good illustration.

Paula Weinstein's mother, Hannah, is a producer who was named, though not blacklisted, in Hollywood's anti-Communist purges of the fifties. The family moved to London, where Paula grew up around strong women, among them Lillian Hellman, who was a frequent house guest. In 1967 Paula entered Columbia, where her political activism eventually led her to people who gave her a start in Hollywood.

Thom Mount, the son of a prominent liberal attorney in North Carolina, was a leader of civil-rights demonstrations throughout the South. After graduating from Bard College, he gave up a promising career as an artist to pursue film because he found painting "too isolating." He got a master's degree in film from California Institute of the Arts and started his Hollywood career by reading scripts for Jane Fonda. In 1975 he went to work as a $300-a-week assistant to Universal executive Ned Tanen. Today, he is Tanen's number two at the studio.

Donald Simpson, a third-generation Alaskan and son of a bush-pilot wilderness guide, graduated from the University of Oregon in 1967. He started out in Hollywood doing market research for films, then wrote scripts, and in 1975 he was hired as a production executive at Paramount, where he is now the vice-president in charge of production. Like the others, Simpson views the power of film with awe that is almost embarrassing. When he was ten, he says, he became so upset after seeing *The Greatest Show on Earth*—"because Jimmy Stewart, the clown, was a murder suspect"—that he refused to go to school for two days. "From that point on, I knew I wanted to involve myself with that magical form."

The presence of the former radicals in Hollywood raises a basic question: Are they copping out? Paula Weinstein admits she feels conflict. But her politics, she says, launched her in Hollywood. "I came out here and knew absolutely nobody, but Jane Fonda and Donald Sutherland let me become their agent because they were interested in someone who shared their beliefs."

For Warner's Mark Rosenberg, the move to Hollywood was a natural transition from the show-biz-conscious tactics of the New Left. He says, "A lot of people involved in the sixties had to say, 'I've gone through an extremely traumatic period; now I'm going to figure out the rest of my life.' Today, many of us still feel at the center of things because Hollywood is under a microscope. But the sixties gave us a feeling we were in the midst of a historical reality; sometimes I feel there's not a shred of reality to *this* business."

"I'm in conflict about working inside a corporate structure," says Thom Mount, "but I think you've got to build ethical, human, and progressive practices inside the system. What we learned in the sixties is that trying to build an alternative structure outside the system, given the power of the system, is never going to work."

A cynical observer of both the political and entertainment scenes recently said, "I often wondered where all the student radicals would go when they grew up. Now I know. They came to a place where they never have to grow up." It is ironic that participation in New Left politics was excellent training to become an executive in an industry that is basically a crap shoot. "You had to organize people around ideas and decide whether to take positions or not," says Paula Weinstein. "That period taught me not to be frightened. It was great training. When a bayonet's staring you up your nose, what's to be scared of taking risks?"

What kinds of films will the kids make? What sort of risks will they take now that they're accumulating what Hollywood calls "Yes Power"? "To this point," says one producer, "the younger guys could say, 'I love it, but I can't get it through.' It'll be interesting to see what happens when they can't give that excuse anymore."

The first signs of what they'll do are here. At Paramount, Donald Simpson has just bought the rights to *Dress Gray,* Lucian Truscott's novel, in which a homosexual murder at West Point serves as a metaphor for the collapse of the system and values West Point stands for. Simpson is also supervising the gangster comedy *Dick Tracy* and *American Me,* the story of a Chicano prison-gang leader who is murdered when he tries to convert his gang from heroin pushing to politics.

Twenty-six-year-old Sean Daniel is supervising Loretta Lynn's life story, *Coal Miner's Daughter,* at Universal, and *National Lampoon's Animal House.* At the same studio, Mount has already made *Smokey and the Bandit,* which has so far returned $50 million, and *Blue Collar,* which has brought in no profits. He is now making, in addition to a movie about Hunter Thompson, a film based on the life of country singer Willie Nelson, plus a Western based on Nelson's LP *Red Headed Stranger,* and a movie about Melvin Dummar, the gas-station attendant named in a controversial Howard Hughes will.

At Fox, Paula Weinstein is in charge of *Stormy City Bowl,* which sounds like *Saturday Night Fever* in a bowling alley, and *Accomplices to the Crime,* the true story of a prison warden who defends prisoners against exploitation. "Everybody's got at least one or two socially conscious films they're trying to make," says Mount. "If they try two a year, they'll probably get one made. That's about six pictures a year with content. I don't think you'd find that many in recent years."

So far, though, three projects championed by the new executives—the politically radical, working-class drama *Blue Collar,* the rock saga *American Hot Wax,* and the Beatlemania spoof *I Wanna Hold Your Hand*—have all

FLY'N DRIVE

As soon as you land we'll give you a car and a deluxe hotel. Use the car if you can tear yourself away from our beach, pool, tennis and fabulous restaurants.

Fly/Drive on Sonesta's Island ITS-SONFD-3
4 days/3 nights from $ 80*
8 days/7 nights from $184*

• Daily use of rent-a-car • Unlimited mileage (you pay for gas) • Free parking • Airport pick-up • Welcome cocktail • Admission and transportation to Seaquarium.

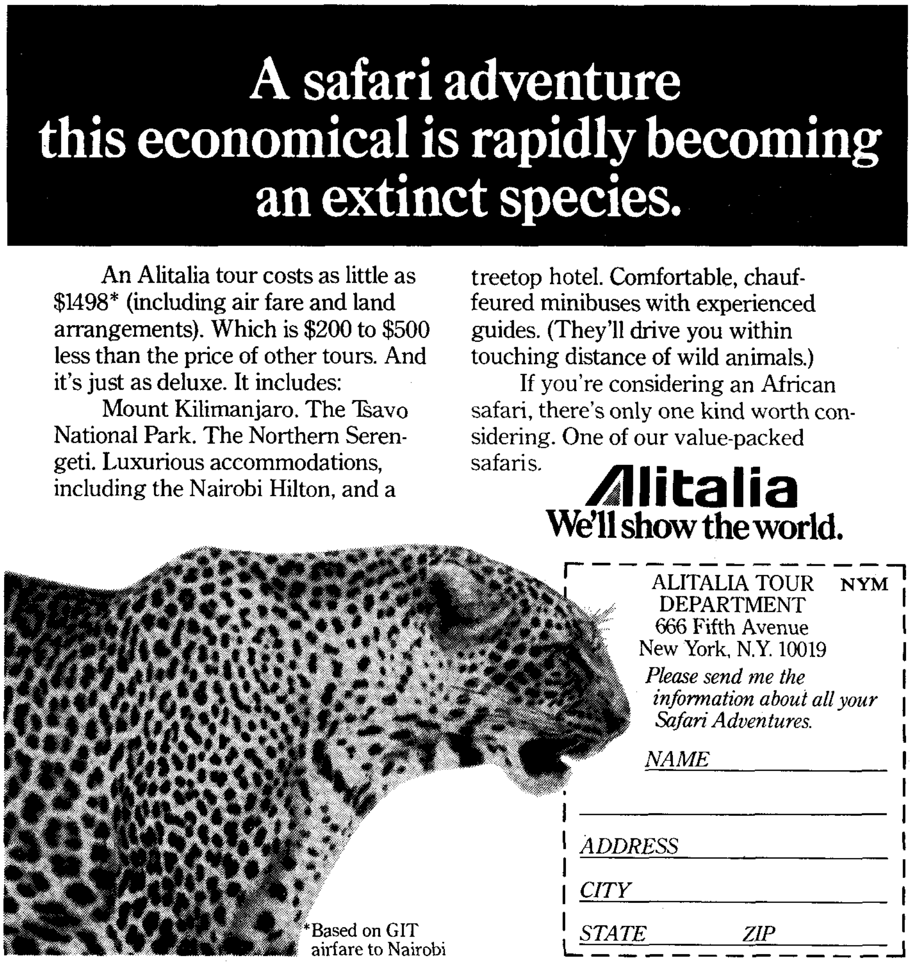
*Per person/double occupancy. Airfare, tax and tips not included. May 1-December 18, 1978. 50 of 300 rooms.

For information or reservations, see your Travel Agent. Or call SRS (800) 225-1372. In Massachusetts (800) 842-1202.

SONESTA BEACH
HOTEL & TENNIS CLUB

350 Ocean Drive,
Key Biscayne, FL
33149

Sonesta's Island, Key Biscayne. Just a 20 minute drive from Miami International Airport.



A safari adventure this economical is rapidly becoming an extinct species.

An Alitalia tour costs as little as $1498* (including air fare and land arrangements). Which is $200 to $500 less than the price of other tours. And it's just as deluxe. It includes:

Mount Kilimanjaro. The Tsavo National Park. The Northern Serengeti. Luxurious accommodations, including the Nairobi Hilton, and a treetop hotel. Comfortable, chauffeured minibuses with experienced guides. (They'll drive you within touching distance of wild animals.)

If you're considering an African safari, there's only one kind worth considering. One of our value-packed safaris.

Alitalia
We'll show the world.

ALITALIA TOUR DEPARTMENT NYM
666 Fifth Avenue
New York, N.Y. 10019

Please send me the information about all your Safari Adventures.

NAME __________

____

ADDRESS __________

CITY __________

STATE _____ ZIP _____

*Based on GIT airfare to Nairobi

"I HAVE TYPICAL AMERICAN KIDS: BORED WITH EVERYTHING BY AGE 9."

I love kids, especially mine. But I have given up trying to entertain kids who know more about music, tennis, swimming, and generally having fun than I do.

I wouldn't think of going on vacation without them. But I have also resigned my unpaid position as recreation supervisor and tour guide.

Now, we go to The Concord.

I suppose it's possible to be bored anywhere, but here you really have to try. They have a complete, supervised program for kids, and it covers everything. Tennis, swimming, golf, horseback riding, boating, fishing, dancing, hikes, bike riding, everything.

Some of those things we do together. But when the kids go off on their own, my husband gets in some golf and I begin my assault on the No. 1 ranking in women's tennis (ho-ho).

Everyone has a terrific time. And I don't get home feeling as though I need a couple of weeks off.

Everyone has his (or her) own reason for vacationing at The Concord. And we offer more different reasons than any resort around. For details or reservations, write or call The Concord Hotel, Kiamesha Lake, N. Y. 12751 (212) 244-3500 or (914) 794-4000.

THE CONCORD HOTEL

PASTA
Exclusive Men's Boutique

The Pasta look

The finest in shirts from the finest European makers: Pancardi---Schagen Boulevard---Sosta. 100% cotton and cotton polyester. From $35.00--- Alterations included. 37 W. 39th Street, NYC, (212) 338-3780

"If Paramount Pictures were to make an adult film, 'TAKE OFF' would be it. It contains every essential ingredient for total film entertainment." Gloria Leonard
—HIGH SOCIETY MAG.

Where Hollywood left off...

takes it ALL off!

STARRING
WADE NICHOLS
LESLIE BOVEE
GEORGINA SPELVIN
ANNETTE HAVEN
Executive Producer Robert Sumner
Produced & Directed by
Armand Weston
3RD RECORD BREAKING WEEK
NO ONE UNDER 17 ADMITTED
EASTWORLD
59TH STREET EAST OF 3RD AVE.—6881717
DOORS OPEN AT 9:45AM—LATE SHOWS
BASED ON AN IDEA BY OSCAR WILDE

done poorly at the box office. Being hip doesn't necessarily mean being smart about what pulls in crowds. And because it's the bottom line that still matters, much of Hollywood is deeply cynical about what effect, if any, the baby moguls will ultimately have. "The minute these guys read their press releases in the trades announcing their titles, the blood drains from their heads," says Art Linson, producer of *American Hot Wax, Hunter Thompson,* and *Dick Tracy.* "They begin to play it safe. If they go down the chute, you can be sure they want to take Robert Redford and Sydney Pollack with them. Listen, the guys in charge set these people up. The studio head figures that if he gives the young guys titles big enough, then the kids can absorb the bullshit—go down with the losers and take the calls from the agents they don't want to talk to but can't afford to piss off."

Nevertheless, Michael Phillips, co-producer on *The Sting, Taxi Driver,* and *Close Encounters,* says, "I can't tell you how happy I am to see these people. It's the best thing that's happened to the film business in years. When I deal with them, I feel they're more direct. They say, 'I like it' or 'I don't like it.' I don't hear, 'I think it's commercial' or 'It's not commercial.' "

Naturally, they face large hurdles and dangerous traps; witness the excess of the last new Hollywood. Francis Coppola's *Apocalypse Now* is a year overdue and past the $30-million budget mark; Martin Scorsese's self-indulgent *New York, New York* was an $8-million bust; and a powerful young producer's reputation was ruined by a six-figure cocaine budget on a blockbuster movie. But this newest breed compares itself to the generation that ran Hollywood in the thirties, when the diversity of films was great and camaraderie was strong. Perhaps that view is overly romantic. But the rock 'n' roll generation has always considered itself special.

At the very least, the baby moguls may bring a new self-awareness to the old seats of power. "The sixties will have come to nothing," says Weinstein, "if we become so involved in power and the accoutrements of power, the big bucks and fast money, that we forget the passions we've learned. We've got to keep them—it's the only way to make films the people out of the fifties couldn't make." Weinstein pauses. "The jury's out," she says. "We're still proving ourselves. The process is just as competitive as it always was. But the difference," says Paula Weinstein, "is that *we're* willing to talk about it and question it." ■

Movies / Molly Haskell

CANNES: HOMAGE TO CATATONIA

"...Women are *in* at this year's Cannes Festival. Directors are seizing upon feminist themes as if they'd just thought of them..."

In the number of parties given and the caliber of stars who "happened to be in the neighborhood," the **Thirty-first Cannes Film Festival** may turn out to be a banner event. Not so in movies, alas. As I write, we have had two real bombs and any number of movies that fall into that category, but the lineup of vedettes has been dazzling. Everyone but Koko the gorilla (in Barbet Schroeder's documentary about the precocious California primate) has dropped in to tout films in every conceivable stage of being and non-being.

And the place is a madhouse; it is no longer a matter of selective pleasure-taking, but of survival. Along with stars and starlets, producers making deals and journalists recording their gaucheries, buyers and sellers, filmmakers and jet-setters (if nothing else, Cannes continues to give such terms currency), there are those other regulars: the onlookers. Like some undifferentiated mass of underwater life, they flow from one non-event to another, moving always within the same restricted area of the Croisette—the Carlton Hotel and beach, the Palais des Festivals and adjoining cafés—clogging up passageways and bathing in the reflected light of whatever luminaries the tide churns up. Only Rona Barrett remains unruffled. With every hair and cue card in place, with every probing question ("Simone, what would you do if Yves Montand left you? Would you be unhappy?"), she is the inescapable bearer of banality at this year's festival.

Making her debut on the Croisette, Farrah Fawcett-Majors dropped by for a chat with journalists (the emphasis is on intimacy in the most public of places) about her upcoming film, *Somebody Killed Her Husband.* Despite her being virtually unknown here (due to the fact that *Charlie's Angels* hasn't yet become as popular in Europe), the *paparazzi* and stargazers buzzed 'round. It's one's rating in the star exchange that counts. After a luncheon hosted for her by producer Martin Poll—at which she really was rather enchanting—a crowd of would-be fans hovered at the Carlton door, not sure of the identity of their new idol. As we came out of the luncheon they scrutinized each of us who had even the vaguest claim to fair hair and youth, crying, in a chorus that sounded like something out of *The Day of the Dolphin,* "Fah? Fah? Fah?"

CI
NÉ
REVUE
Hannah

The festival, of which this is my third, and my first in five years, is less a process than a state of mindless passivity. As the experience recedes in time, you forget the bad parts and remember only the good ones—otherwise you'd never go through with it again. Forgotten are the congestions, the time you almost got pushed through a plate-glass door while waiting to see *In the Realm of the Senses,* the ripoffs, the fights with guards determined to fulfill every nasty stereotype of French functionaries, and the depressing number of bad and pretentiously political movies. The images that remain are of crystal-clear sunshine, cruise ships in the harbor, croissants and sweet butter on the balcony, fish soup with *rouille,* crustaceans reaching out for you from their seaweed beds in sidewalk restaurants, side trips to Oasis, Mougin, Eden Roc, and the occasional, intense exhilaration of a good movie, and the equally intense pleasure of sharing one's enthusiasm with colleagues.

So far, the only film that has sparked that kind of excitement is Michel Deville's *Dossier 51,* a meticulous and suspenseful spy drama of surveillance in which a group of foreign agents routinely appropriate the most intimate details of a man's life, destroying him in the process. The fact that the film was shown outside the main festival has less to do with its merits than the fact that no "names" were connected with it. Deville's decision to use actors from the theater rather than draw on that pool of French stars who turn up in everything contributes the authenticity and freshness of this film by one of France's most underrated directors.

Other films of note have been Claude Chabrol's *Violette Nozière,* a period murder melodrama starring Isabelle Huppert in an enigmatic rendering of a famous thirties murderess, and Claudia Weill's *Girlfriends,* a modest, gently humorous film about many things concerning women, but mainly about the irrecoverable loss of an irrecoverable intimacy when one roommate marries and the other doesn't.

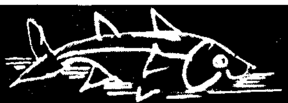
The Weill film, which Warner Bros. will distribute in the States, was shown in a side event while the Chabrol was

Illustrated by Duncan Hannah

Chef of the Year Award
Le Périgord park
Park at 63rd. St., N.Y.C.
(212) 752-0050
Le Périgord
OPEN 5 P.M. FOR PRE THEATER DINNER
405 E. 52nd. St., N.Y.C.
(212) PL5-6244
PRIVATE PARTY FACILITIES

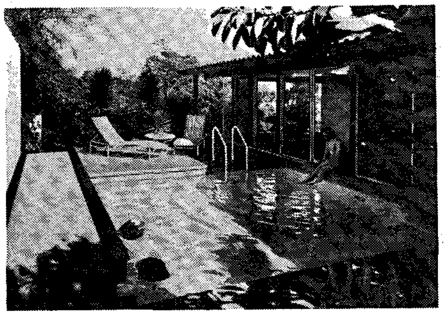
"After the Saturday night crunch, try my bountiful Sunday brunch buffet. Just $5.95."

come.eat your heart out.
Breakfast Buffet. All you can eat Lunch Buffet $4.25.
Hefty drinks. Dinner. Sunday Brunch Buffet.
Live jazz Tuesday thru Thursday from 8:00 P.M.
51st Street & Lexington Avenue 753-1515



FISHER'S OF MEN
Try our bait at CARLO'S
SEAFOOD RESTAURANT
"in the house that President Taft built"
36 West 48 St. 869-0366

At our hotel everyone has a private guest house with its own private pool.



Unique hotel with absolute privacy. On St. Thomas, U.S. Virgin Islands, where the weather is perfect year 'round. Each individual guest house has its own private swimming pool secluded in a walled garden. Living room, bedroom, dressing room, kitchen and luxurious bath. Air-conditioned. Maid Service. Quiet bar. Sensible daily rates. Special package rates and liquor gift.

PAVILIONS & POOLS
St. Thomas • U.S. Virgin Islands
For brochure or to reserve by the day or longer contact ROBERT F. WARNER, INC., 630 Fifth Ave., New York, 687-5750. Also in all major cities. Or see your travel agent, or write Pavilions Hotel, St. Thomas, U.S. Virgin Islands.

"...The biggest disappointments were films byFassbinder, Skolimowski, and Handke..."

the director's first to be invited as an official entry. This, coupled with praise from people who are normally lukewarm toward his films, led me to expect just what *Violette Nozière* turned out to be: a respectable and absorbing narrative with few of the Chabrol eccentricities I know and love. Huppert (of *The Lacemaker* fame) is superb. Her relations with her father and mother (played by Jean Carmel and Stephane Audran) touch on the comical and claustrophobic aspects of petit-bourgeois life, but never top the vein of mordant ridicule and compassion such themes usually provoke in Chabrol.

The biggest disappointments were films by Fassbinder (*Despair*, an adaptation of the Nabokov novel with a screenplay by Tom Stoppard), Skolimowski (*The Shout*, starring Susannah York, Alan Bates, and John Hurt in an adaptation of a Robert Graves story), and Peter Handke's first film as director, *The Left-Handed Woman*.

Hermann, the arrogant yet self-abasing, ever insinuating psychopath/littérateur of Nabokov's brilliant novel, has been turned by Fassbinder, Stoppard, and Dirk Bogarde into a fastidious puppetlike poseur in a world of period grotesques. (The use of heavy period makeup here and in the Chabrol is one more chic barrier between character and audience.) The first twenty minutes, in which Bogarde patronizes his wife (Andrea Ferreol) and indulges in bitter puns in the chocolate factory where he works, are funny, in a non-Nabokovian way, but the film disintegrates in a sea of visual obfuscation and avant-garde mannerisms, without ever capturing the howlingly funny and painful ironies of Nabokov's interior monologue.

Though not so much an act of cultural arrogance, Skolimowski's adaptation is no less pretentious in its ominous cosmic themes. The death-dealing roar comes from the aboriginal depths of Australia courtesy of Dolby sound effects and via the medium of Alan Bates's Mysterious Stranger—yet another apotheosis of Laing's holy madman. His purpose is to punish John Hurt, a church organist with lay inclinations, for his unfaithfulness to his luscious wife (Susannah York), and for general bourgeois priggishness.

There is nothing mystical in Handke's film, a portrait of a wife's quest for self-determination that is, in fact, something of an ode to materialism in the old, philosophical sense, as it gives equal weight to a window frame, a knife cutting, the blank look of a woman (played by Edith Clever), a railroad track, and a leaf budding (the seasons change faster outside the cinema than in the film). But Handke is equally harsh on our old friend bourgeois marriage. I must say I'm getting heartily sick of unmarried, quasi-avant-garde directors making films about the anomie and alienation of bourgeois marriage and the zombies therein. Like Marguerite Duras (who, in comparison, looks like an action director), Handke is not true to his unorthodoxy, otherwise he wouldn't use stars and other paraphernalia of bourgeois spectacle. Nor is the theme of the frustrated housewife, however solemnly pursued, the freshest or most daring of subjects. Paul Mazursky's *An Unmarried Woman*, for which a much abused audience gave hearty thanks, remains the masterpiece of the genre, a modest tale that looks even more sparkling here.

Women, in case you hadn't noticed, are *in* at Cannes this year, along with gorillas and blocked writers. Directors are seizing upon feminist themes as if they'd just thought of them, but the best intentions are oft subverted by the male subconscious. There's John Donner's *A Man Can't Be Raped*, in which a 40-year-old divorcee wreaks vengeance on a man who picks her up at a dance, takes her home, and then, when she finally resists, rapes her. The fact that the dithery dame has eagerly encouraged him thus far somewhat weakens her case, and her behavior is at all times so puzzlingly dim-witted that she inadvertently presents a backhand case for keeping women down on the farm instead of giving them ERA. Bertrand Tavernier's *Les Enfants Gâtés* ("The Spoiled Children") is about a young woman who awakens her director-lover (Michel Piccoli) to the error of his chauvinist ways. But she is so smug in her left-chic way that Piccoli turns away with the viewer's sympathy. And she gets dropped in the end anyway.

Directors are no doubt hoping to earn Brownie points, with sisters, wives, and girl friends, but they can't disguise a patronizing tone. Mazursky understood this when he had the Alan Bates character tell Jill Clayburgh, "Of course you should work. I approve of your working." *Approve!*

Next thing you know, gorillas will be directing. Today, Cannes. Tomorrow, the world. ▬

The Bargain Vacation to South Africa

starts with the flight.

New APEX round trip fare

$875.

This lower-than-ever round trip fare between New York and Johannesburg is just the beginning of the bargains you enjoy. Once you get there, the world's most luxurious hotels, gourmet restaurants and exciting Safaris are yours at unbelievably low prices.

Come to South Africa. It's never been a better bargain. APEX fares are subject to certain restrictions.

For details, call your travel agent or SAA. Or fill in coupon.

SAA
SOUTH AFRICAN AIRWAYS
Where No-one's a Stranger

South African Airways
605 Fifth Avenue
New York, N.Y. 10017

Send South Africa and APEX fares information.

Name ______________________

Address ______________________

City ____________ State ________ Zip ________

My Travel Agent ______________________

NYM-6

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Water, water—Evian water is trying to get a bigger piece of the Perrier market, and Irving's is having a sale on both: Evian, elsewhere $1.09 for 30 oz., is 79 cents here; Perrier is 33 cents for 6½ oz., 45 cents for 11 oz., and 65 cents for 23 oz. here. Furthermore, on either or both, buy 5½ cases and get a half case free, or 10 cases will bring 1 case free, or 25 cases will bring 3 cases free. Toblerone, elsewhere $1.09 a bar, 49 cents here; Carr's water biscuits (small size), elsewhere 99 cents, 59 cents here; Twinings tea bags: 50 to a box for English Breakfast, Earl Grey, Darjeeling, elsewhere $3.79, $2.59 here; 25 to a box for Spiced Tea, elsewhere $2.09, $1.49 here. Also, Melitta equipment: CM 10G7 coffee maker, 2–12 cups, $4.99 here; ACM 10D electric coffee maker, list $49.99, $19.99 here; 100 No. 101 filter papers, $2.09; No. 102, $2.19; No. 4, $2.39; No. 6, $2.49. Wild rice, 4 oz., $1.99; Ancora soups, 13 oz.: vichyssoise, 59 cents; consommé madrilene, 69 cents. All flavors of Dickinson's preserves, $1.09; 7½-oz. tins of escargots, $1.89; tinned beef-and-mushroom or beef-and-kidney pies, $1.49; plus over 1,000 fancy foods at 50 percent off. Master Charge, Visa, checks accepted. Free delivery on the East and West sides, 14th St. to 110th St. *Irving's Food Center, 867 Ninth Ave., between 56th and 57th sts. (PL 7-3220); Mon.–Sat. 7 a.m.–7 p.m.; through 6/30.*

Leather goods—Carter, a manufacturer of small leather goods, is opening its factory to the public for two weeks and selling men's and women's wallets, purses, and other accessories at wholesale prices. For women: leather disco bags (tiny purses, long strings), $3 and $4; French purses, checkbook purses, and other such, $5–$7, depending on size. Belts: fabric or webbing, now $2; webbing trimmed with leather, $3. For men: billfolds, pocket secretaries, wallets, credit-card organizers, key cases, all top-grain cowhide, from $2 for the key cases up to $6 for the largest wallets. Checks accepted; no credit cards; exchanges possible. *Carter Leather Goods Co., Inc., factory, fifth floor, 41 East 11th St. (475-3537); Mon–Fri. 9 a.m.–5 p.m., Sat. 10 a.m.–4 p.m. (open during sale only—use freight entrance at 85 University Pl.); through 6/17.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Sportswear—Men's and women's clothing featured in a mail-order catalog is being cleared away by the importer. Fall and winter things are at least 50 percent off, and summer clothing is 30 percent off. Women's sizes are 5/6–13/14; men's are S, M, L, XL. Examples: bulky white sweaters with matching mufflers, were $65, now $30; men's gray suits with battle jackets, were $115, now $40; women's three-piece suits, were $90, now $40; unisex yellow stretch-terry jogging suits, now $10; designer nightgowns, now $15; men's shirts and safari jackets, were $25, now $10; shiny vinyl shorty slickers, now $4, and matching hats, now $2.50; all-cotton big tops in many good colors, now $15; and lots more. Checks accepted; no credit cards; all sales final. *Treasure Chest, 2 West 33rd St. (downstairs) (279-6872); Mon.–Fri. 9 a.m.–6 p.m., Sat. 10 a.m.–3 p.m.; through 6/19.*

Furniture—Floor samples of traditional and contemporary furniture, mostly one and few of a kind, are on sale here. Examples: Eclipse queen-size sofa bed, covered in Herculon, was $695, now $329; Stanley French dining-room set, table (two leaves) with four side- and two armchairs, was $1,600, now $899; Burris incline chair, camel velvet, was $289, now $149; limited quantity of special-order cut-velvet sofa-and-love-seat combos, four colors available, $699 a pair; three-piece six-seater angular modular unit covered with natural Herculon, one floor sample at $799, but special orders taken at $849. Also occasional pieces, wall units, etc. All merchandise sold as is; delivery additional. Checks accepted; no credit cards; all sales final. *Donald Furniture Showrooms, Inc., tenth floor, 192 Lexington Ave., at 32nd St. (686-3616); 6/8–11 only; Thurs. 10 a.m.–8 p.m., Fri. till 5:15 p.m., Sat. till 4:30 p.m., Sun. noon–5 p.m.*

Facials—Agnes Timar, the skin therapist, is having her annual sale of both products and services. She offers two facials for the price of one, and the offer is good on all types of facials, from basic cleansing to Hydro-Balance and peeling facials. Prices are usually $22–$34 for women and $21 for men. In addition, there is a 20 percent discount on all series of services. The usual discount is six sessions for the price of five—whether waxings, facials, manicures or pedicures, lash applications, or body massages—and the discount is applied to the five-session price. There is also a 20 percent discount on Ms. Timar's own line of skin-care treatments and cosmetics. Phone for appointment. Checks accepted; no credit cards. *Agnes Timar Cosmetology, Ltd., 108-03 Queens Blvd., Forest Hills (793-2569); Mon., Tues., and Thurs.–Sat. 9 a.m.–5 p.m., Wed. till 9 p.m.; sale through 6/30; services may be used through June '79.*

Table linens—Joan Green, whose well-designed table linens were a Best Bet (7/26/76), is clearing out her end-of-season merchandise at her showroom. Tablecloths of all sizes, place mats, and napkins (minimum sale, four mats or napkins) are now selling at or below wholesale. Everything is machine washable and permanent press, and all napkins (unless otherwise indicated) are 20 in. square. Suedecloth tablecloths, four colors, 70-in. round now $20, 90-in. round now $30; printed canvas mats, $1 each, with matching napkins, $1 each; assorted quilted oval mats, $1.75–$2 each, and matching napkins, $1.25–$1.75, depending on fabric; eight cocktail napkins in rattan cup, $5. Checks accepted; no credit cards; all sales final. *Joan Green, Suite 2112, 875 Ave. of the Americas (entrance at 101 West 31st St.) (594-9700); Fri., 6/9 and 6/16, 9 a.m.–5:30 p.m.; Sat. and Sun., 6/10, 11, 17, 18, 10 a.m.–4 p.m.*

Designer clothes—Arthur's, the little yellow-painted boutique, closes for the summer and clears away many goodies. Although the store's size range is 4–10, many of the loose styles this year fit larger women. A two-piece silk print dress, was $325, now $198; floral-print sundresses from Paris, were $125, now $68; all-cotton Italian and French safari skirt suits, were $189 and $205, now $118; McDouglas of Paris leather-trimmed poplin dresses, were $225, now $128; Italian suede-trimmed fish-net dresses, were $275, now $148; a charming piped blue dress with keyhole sleeves, was $225, now $108. There are also raincoats, sportswear, separates, gowns, accessories, etc., all 40–70 percent off. American Express, Master Charge, Visa, checks accepted; all sales final. *Arthur's Dress Shop, 27 East 61st St. (838-3482); Mon.–Sat. 10:30 a.m.–5:30 p.m.; through 7/7.*

BEST BETS

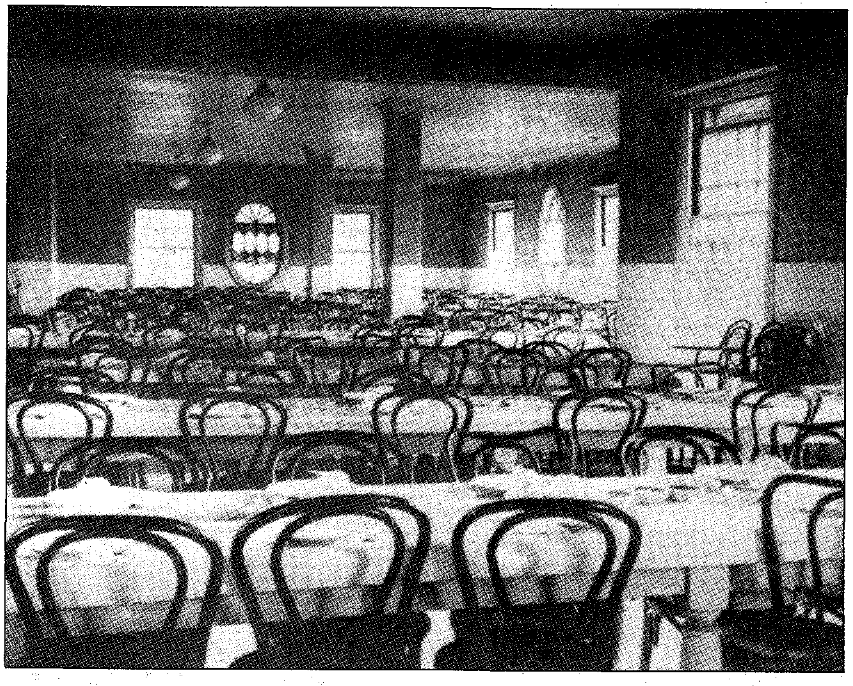
Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

Ruth Awakening

Ruth Franklin (above), who uses her voice to play the Campbell-soup kids, crabby wives, chocolate-chip cookies, and assorted monsters on commercials—and the little-girl voices in all those dreadful pull-string dolls—will be seen as well as heard on Sunday, when she gets her act together. She'll sing, cry, and prattle about prep schools, Weight Watchers, answering machines, movies, and more.

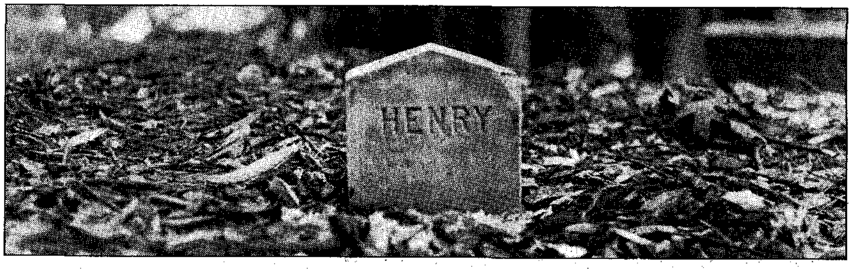
RUTH FRANKLIN/*June 11 at 7 and 10 p.m./Ted Hook's Backstage/318 West 45th Street*



The Gone Show

If it wasn't the first, it was close to it. Underwood & Underwood, founded in 1880, was a worldwide photographic service. And now, for the first time ever, hundreds of vintage New York photos from the U & U archive will be offered for sale. This, of the immigrants' dining room on Ellis Island, is one of them.

UNDERWOOD & UNDERWOOD/*Opens June 13/Prakapas Gallery/19 East 71st Street*



Dem Bones

Walter Hunt, bless him, invented the safety pin. He also invented suction shoes for walking across ceilings. When he died, he was buried at Green-Wood Cemetery in Brooklyn. Anna Jarvis, the founder of Mother's Day, lies in West Laurel Hill Cemetery in Pennsylvania. Poughkeepsie Rural Cemetery contains the Smith brothers, and Concord's Sleepy Hollow Cemetery the grave of Henry Thoreau (above). So it went, and so it goes, in this droll photographic account of famous resting places.

HERE LIES AMERICA/*By Nancy Eills and Parker Hayden/Hawthorn/$6.95*

Fair and Square

Madison Square Park, where the Statue of Liberty's right arm was exhibited and where New York's first organized baseball game was played, is where there will also be a fair—with a hayride and antiques booths, Joe Franklin and crafts, a skateboard demonstration and Philippine bean-sprout fritters.

MADISON SQUARE PARK FAIR/*June 10 and 11, noon to dusk*

Illustration, bottom: Diana Bryan

As far as Rita Moreno is concerned, no magazine knows its way around New York like New York.

You see, she knows every week, she can expect something unexpected about the City in New York Magazine.

Like "After Soho," our special section that examined the industrial districts which urban homesteaders are turning into thriving communities. With everything on renovating from legal advice to decorating.

Or "Tribal Rites of the New Saturday Night," Nik Cohn's penetrating story on the teenagers and discos of Brooklyn's Bay Ridge section, which later became the blockbuster movie, "Saturday Night Fever."

What's more, she has Ellen Stern's "Best Bets." "Sales and Bargains." And "In and Around Town," for movies, theater, night clubs, concerts, opera, art exhibits, photography and sports.

Not to mention "The Underground Gourmet." Or our restaurant reviews, wine tasting reports and all the other pleasures of New York.

And while we speak with a New York City accent, we still investigate and report in our no-punches-pulled style on a whole world of other subjects. Like our cover story on wonder vitamin B-15, which started a nationwide trend.

All of which keeps our 1.5 million* readers on top of what's happening, why it's happening and where it's happening.

And that's why Rita Moreno knows New York is the Big Apple of magazines.

"NEW YORK MAGAZINE GIVES ME THE WEST SIDE STORY. AND THE EAST SIDE STORY."

-Rita Moreno

Hanging Out With the Yankees, by Sidney Zion
An Exclusive Interview With Angela Davis, by Orde Coombs
SPECIAL HOME-FURNISHINGS ISSUE
New York
AFTER SOHO
CREATING NEW NEIGHBORHOODS

*Source: TGI Spring 1978

NEW YORK MAGAZINE. BECAUSE NEW YORK GOES BEYOND CITY LIMITS.

Jazz / Gary Giddins

ON THE STREET WHERE IT LIVED

"...The city has definitely given the go-ahead for turning 52nd Street into a jazzified version of Hollywood Boulevard..."

When you truck down 52nd Street in a couple of months, you'll very likely find the sidewalk aglow with blue notes, each in honor of a musician who helped make that strip of land (between Fifth and Sixth avenues) known as Swing Street in the thirties and forties. The blue notes (Dizzy Gillespie's suggestion) haven't officially been designated as the logo, but the city has definitely given the go-ahead for turning the street into a jazzified version of Hollywood Boulevard. Arnold Shaw originally proposed the idea in 1971, after his biography of the street, *The Street That Never Slept* (Coward, McCann), was published. A few weeks ago, George Butler, an executive of Columbia Records, whose office building now occupies much of the fabled street, rounded up fifteen musicians, writers, and otherwise concerned members of the jazz community (including a representative of the mayor's office) to choose a list of inductees.

It was decided that twelve names—six from the ranks of the living—would be chosen for the first annual ceremony, to be held on June 15. David Bailey of Jazzmobile made a preliminary list, to which Dizzy Gillespie, whose memories of the Street qualified him as chief historian, added dozens of names of the great, near great, and obscure. Discussion ensued, but when it came down to the wire, the voting was unexpectedly efficient. The honored dead are Charlie Parker, Art Tatum, Billie Holiday, Coleman Hawkins, Lester Young, and Stuff Smith. The honored survivors—a considerably more difficult list to compose—are Dizzy Gillespie, Roy Eldridge, Kenny Clarke, Thelonious Monk, Miles Davis, and Sarah Vaughan. Parker, Tatum, and Gillespie made it by unanimous decision.

I hasten to explain to those who are wondering what happened to Armstrong, Ellington, Basie, et al., that the nominations were limited to musicians who regularly worked 52nd Street. Basie, in fact, had a long and influential gig at the Famous Door, but since he never worked the Street again it was decided to concentrate on the strip's habitués. The plan for the future is to induct an unstated number of performers every year. When the list of 52nd Street regulars is exhausted, the ceremony will be expanded into a kind of jazz hall of fame.

Why, you ask, memorialize 52nd Street? Well, why not? It was this city's greatest nightlife thoroughfare from the early 1930s to around 1950, and the impact of the music played there was felt around the world. Modern jazz was thought to have arrived when Oscar Pettiford organized the first bebop band on the Street in 1944, and in the mid-fifties there was an oft-told story about a French tourist who rushed to 52nd Street to see the Charlie Parker statue. (Punch line: There is no Charlie Parker statue.) The only surviving club of old is "21," although Jimmy Ryan's is still going strong where it was transplanted on 54th Street. Notes in the pavement won't draw as many tourists as living, breathing entertainers would, but, the city reasons, they can't hurt either. Besides, if the jazz capital of the world (that's us) is incapable of, or indifferent to, sustaining a jazz museum, the least it can do is proffer a few blocks of cement to honor the richness of jazz's contribution to New York, and vice versa.

The festivities on June 15 will begin at noon, with music provided by an impressive band of Swing Street veterans, including Gillespie, Budd Johnson, and Percy Heath. The drummer will be Kenny Clarke, the architect of modern percussion, who will be flown in from France, where he has lived since 1956. It is hoped that all of the living inductees will be present. A large model of the 52nd Street logo will also be unveiled, though work on the actual sidewalk cosmetics won't begin for a few weeks.

While 52nd Street memorializes the past, Joseph Papp's Public Theater, at 425 Lafayette Street, is celebrating the present. For the past few months, Andy Plesser has been coordinating a series of weekend concerts in the Public's various theaters with Papp's laissez-faire approval. Thus far, the whole setup is splendid. The sound and lighting, particularly in the Newman Theater, provide the music with a more vivid presentation than I've ever encountered elsewhere. Plesser's inspired programming proves the validity and variety of contemporary jazz styles, which, until a couple of years ago, were rarely heard outside musician-owned lofts.

The quality of music has been almost uniformly first-rate, so if the new jazz is still something you regard suspiciously, the Public may provide a proper introduction. Highlights have included thrillingly extended performances by the Art Ensemble of Chicago of Joseph Jarman's "As If It Were the Seasons" and Roscoe Mitchell's "The Chant"; the debut appearance by a Jack DeJohnette group with Arthur Blythe and Lester Bowie that kaleidoscopically interwove the blues, gospel, and swing with the most advanced jazz techniques; and a tour de force recital by Archie Shepp, who played works by Tadd Dameron, Billy Strayhorn, and Cal Massey with fire, insight, and a panache that was quite dazzling. In coming weeks, each concert will feature two groups in the Anspacher Theater, Fridays and Saturdays at 10:30 P.M. The immediate schedule reads like this: June 9, Anthony Davis and Chico Freeman; June 10, Air and Marion Brown; June 16, Julius Hemphill and Jerome Cooper; June 17, the Leroy Jenkins Quartet; June 23, Leo Smith and Barry Altschul; and June 24, Jeremy Steig and John Scofield. I recommend them all. ■

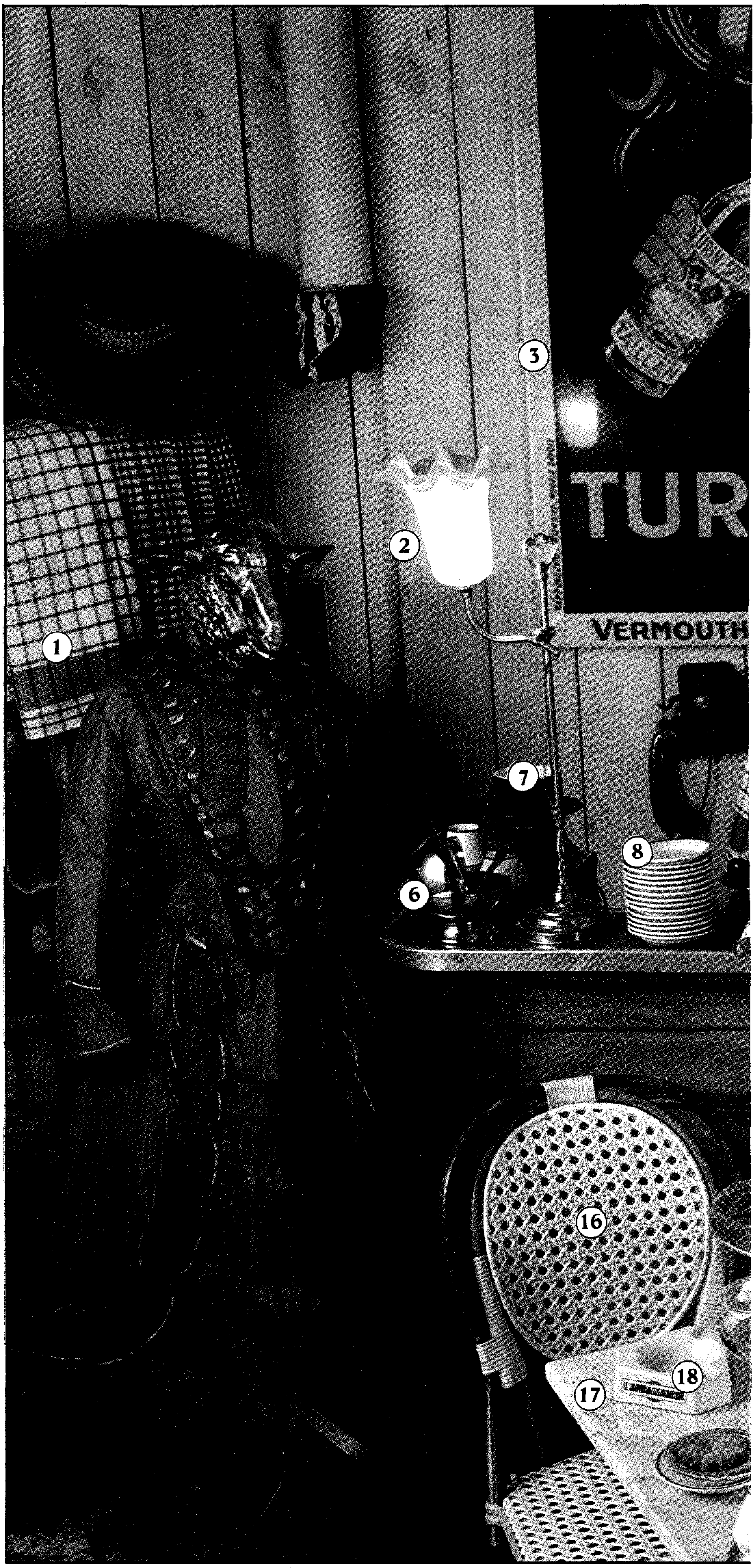
Illustrated by Cathy Barancik

Home Furnishings

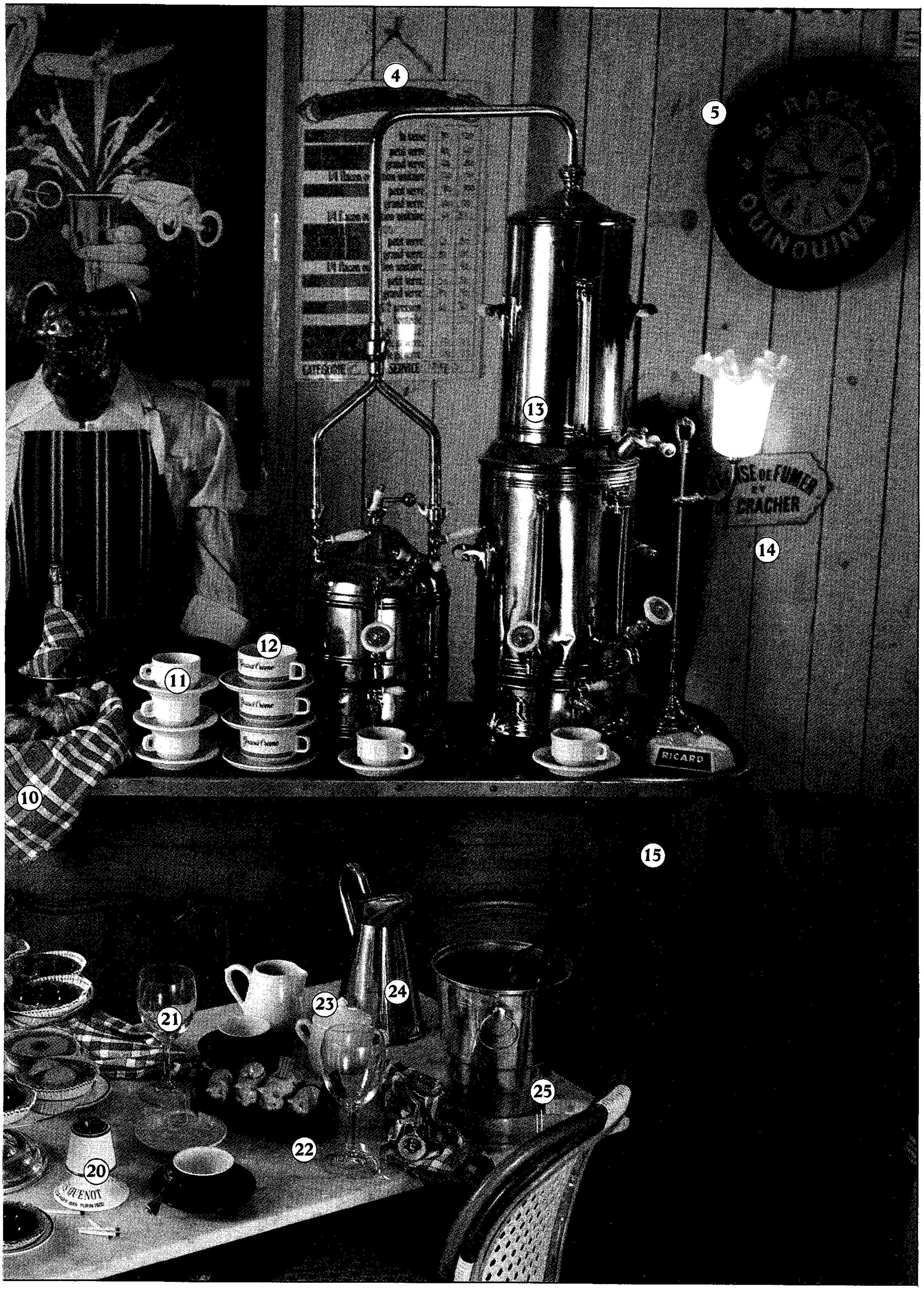
BEAUTY AND THE BISTRO

"You always see people bringing back a bottle of perfume, but not the experiences they've had," says Francophile Howard Kaplan, who has brought back the bistro experience. He's got the goods—some old, some new—that in France are sold only to hotels and restaurants and not, he says, to the public. In New York, they're all at his French Country Store, 35 East 10th Street. **—Ellen Stern**

1. *Checked dish towels: $3.50.*
2. *Reproduction grand-café sconce: $85.*
3. *Turin-Sport poster (1925): $125.*
4. *Boisson pilote: $20.*
5. *Tole clock (circa 1900): $295.*
6. *Chrome sugar bowl: $35.*
7. *Café au lait cup and saucer: $6.50.*
8. *Tip plate: $3.*
9. *Prop bottle: $150.*
10. *"Le petit carreau" cotton napkin: $2.*
11. *Espresse cup and saucer: $5.*
12. *Grand crème cup and saucer: $6.50.*
13. *Bain-marie (circa 1880): $1,500.*
14. *Enamel sign: $10.*
15. *Oak-and-pewter bar with sink (circa 1880): $2,400.*
16. *Nylon-caned chair: $175.*
17. *Marble-top table with cast-iron base: $350.*
18. *Porcelain ashtray: $12.*
19. *Brass tart tray (circa 1900): $150.*
20. *Match striker: $8.50.*
21. *Tulip wineglass: eight for $10.*
22. *Pigs in a basket (salt, pepper, mustard, toothpicks): $18.*
23. *"La marmite" sugar and creamer: $30 the set.*
24. *Brass water pitcher (circa 1900): $85.*
25. *Brass champagne bucket (circa 1900): $95.*



Photographed by Michael Somoroff


4
5
ST. RAPHAEL
QUINQUINA
13
ISE DE FUMER
ET
CRACHER
14
12
11
RICARD
10
15
24
23
21
25
22
20
QUENOT

The Urban Strategist/John Golden

HOW TO SUBLET WITHOUT A SUBLET CLAUSE

"... I could have avoided much anxiety if I had known about the 'waiver rule,' a great ploy if you don't have a sublet clause..."

You're leaving town for a couple of months on business, a family emergency, to take summer courses at Stanford, or simply to spend some time in the Hamptons. Naturally, you want to sublet your apartment. A good subtenant will keep your home and its furnishings in good repair, pay your rent, and, quite possibly, deter robbers (who tend to notice when apartment windows have been dark for six weeks). You might even make some money on the deal. But alas, subletting takes some canny maneuvering if—like many New Yorkers—you have a lease forbidding you to let anyone else rent your apartment.

The Sublet Clause

The standard sublet clause usually says: "Tenant may sublet apartment with the written permission of the landlord, which permission shall not be unreasonably withheld." So, if you are lucky enough to have a sublet clause in your lease, your first step is to obtain your landlord's blessing. If your landlord refuses you the right to sublet because of your subtenant's race, color, attitude, or general appearance, your right has been "unreasonably withheld," and you could win if a court test ensues. If, however, your subtenant is found to be a genuine risk to your landlord's property—a financial risk, for instance—then your landlord will be found to have been acting within his rights to deny permission. Landlords are often capricious creatures who will include a sublet clause in your initial lease only to delete it in renewal leases. If your apartment is rent stabilized (and the vast majority in New York City are), the landlord cannot change the terms of your expiring lease at renewal time. Thus, the right to sublet in your expiring lease must be carried over—unrestricted and unaltered—into your renewal lease.

No Sublet Clause

If you are a statutory tenant (without a lease and under rent control), you have no subletting rights unless you get written permission from your landlord. If you sublet without his permission and he discovers that you have, you may receive an eviction notice.

What can you do? Should you tell your landlord that your "cousin" is staying in the apartment while you're away on business or in the hospital for a lung transplant? Yes!

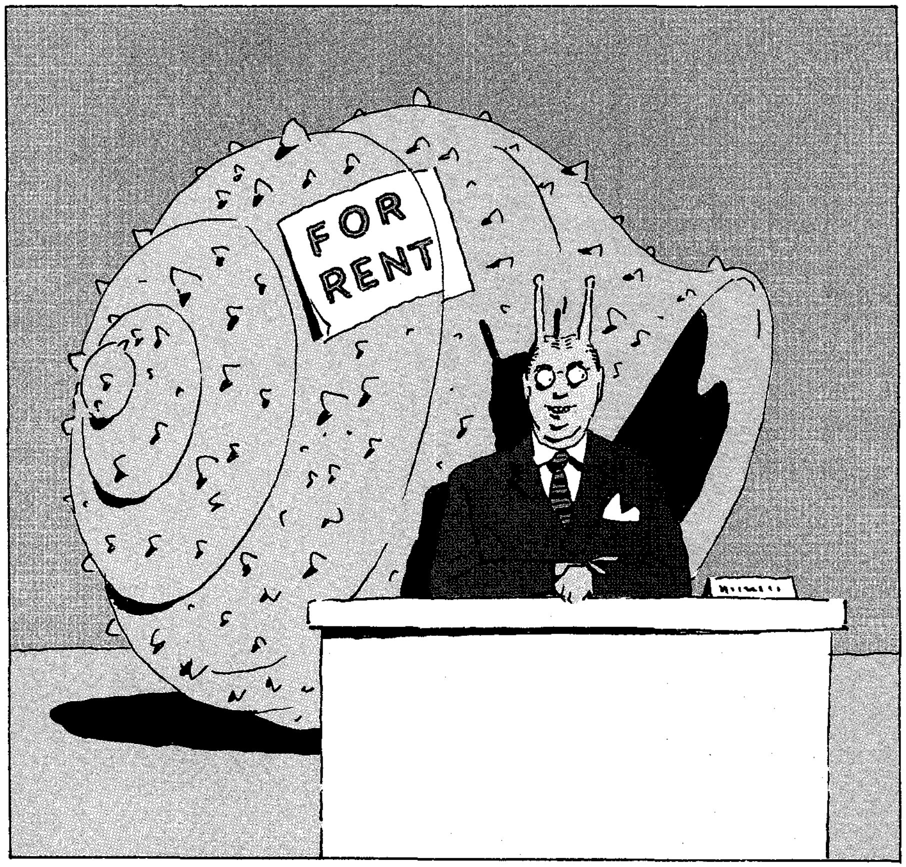
I had no sublet clause. The first time I sublet, I told my landlord that trusty "Cousin Deirdre" was to stay in my apartment while I was away on a four-month business trip.

The arrangements I had worked out were that Cousin Deirdre was to give him her checks for the rent. In the agreement between my landlord and me, there was no written permission, nor did either of us ever utter the word "sublet." All I'd said was that I was glad my cousin was free to use my apartment, look after it, water the plants, and so forth.

I could have avoided much anxiety had I known about the "waiver rule" (which I had unknowingly used the first time my landlord cashed Cousin Deirdre's check).

The waiver rule is a great little ploy which, if you don't have a sublet clause or your landlord's permission, allows you to sublet legally. The waiver rule means that if your landlord for some reason does not object to an unauthorized sublet and allows it to continue for a period of time, then he has given symbolic approval and cannot suddenly disapprove.

Here's how to enact it: First, your landlord must be aware that you're subletting—either by his receiving a check from your subtenant and cashing it, or by your saying you're subletting and his raising no objections. Once he has cashed your subtenant's check, he has in effect given approval to the



Illustrated by Steven Guarnaccia

sublet, and if he then says you're subletting illegally, you're not—because he raised no primary objections.

You're taking a chance with this. At some point the landlord may try to end your sublet—if necessary, by trying to evict your subtenant in court. Your subtenant should contest the eviction proceedings. In all likelihood the judge will decide that the landlord, once having accepted your subtenant, has waived his right to evict him.

The waiver rule only works once; that is, by pulling it off you do not gain carte blanche to sublet again. If you try it again and your landlord cashes the subtenant's check, of course, then you've again gotten his "approval." A word of warning, though: If your subtenant doesn't send in his rent checks and you're not around to cover the rent, the subtenant will be evicted and so will you.

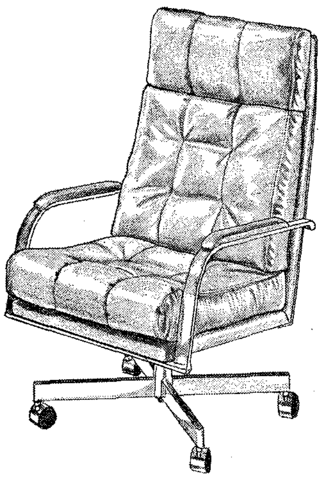
Breaking Your Lease If You're Not Allowed to Sublet

Tenants whose leases confer no sublet rights may be aided by a 1975 state law which grants a qualified right to sublet. This law applies only to tenants who live in buildings containing at least four apartments and whose leases were entered into or renewed on or after June 3, 1975. Tenants living in public housing or cooperatives are not covered.

The 1975 law says that if you ask your landlord for permission to sublet and he says no "unreasonably," you then have the right to break your lease and vacate the apartment. You can see why your right to sublet is only a qualified one: If the landlord unreasonably withholds his consent, you don't gain the right to sublet; you gain only the less desirable option of breaking your lease.

To use this law, you must carefully follow the prescribed procedures. It is your responsibility to find a suitable subtenant (one who can afford the rent and who won't offend the other tenants—tuba players and primal-screamers would be bad choices). Then you must send a registered or certified letter to your landlord, telling him of your sublet request and including the name and business and home addresses of the prospective subtenant. This letter must be accompanied by the written consent to the subletting by any co-tenant (e.g., your roommate) or guarantor (e.g., your father) on your lease.

Within ten days after you mail your letter, the landlord may ask you for additional information that will help him to determine whether rejection of your request would be unreasonable. Within



The chair that's beneath father should not be beneath father.

This executive masterpiece boasts a double seat and back. Padded arms. Hand sewn tufting. And double stitching.
It's available in vinyl for $325. Optional features include a fabric seat: $12; carpet casters: $10; and a beautiful antique brass finish: $35.
It's even available in fine, soft leather.
And when leather is beneath father, he knows he's on top.

IMMEDIATE DELIVERY FOR FATHER'S DAY

dallek design

534 Broadway (at Spring Street) 287 Madison Avenue (41st Street) (212) 966-4020

"LE BREAKAWAY DE LUXE"

Montreal. Historic, beautiful, sophisticated–and very, very French.

The Four Seasons Hotel. Elegant, distinctive, with impeccable service. And–right in the heart of it all.

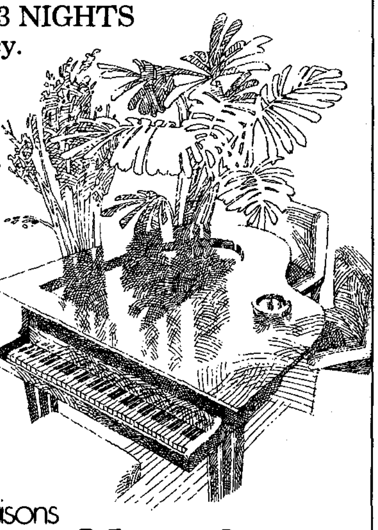
Come. This summer, take Le Breakaway De Luxe.
LE $70 BREAKAWAY 3 DAYS/2 NIGHTS
LE $95 BREAKAWAY 4 DAYS/3 NIGHTS

Per person, double occupancy. Includes deluxe accomodation, continental breakfast, valet parking, sauna, heated pool, health club, overnight-shoeshine.

Single occupancy, add $20 per night. No charge for children under 18 sharing parents' room.

By prior reservation only, subject to availability.

For reservations, call your travel agent or toll-free 800-462-1150 in New York State or 800-828-1188 elsewhere in USA.

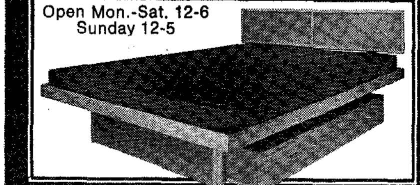


Le Quatre Saisons
Four Seasons Hotel
MONTREAL

OPTONICA . . . the optimum
RP-7505 TURNTABLE
Direct drive precision enhanced by fully automatic operation
SPECIAL BUY
AUDIO SALON
THE ENTERTAINMENT CENTER
Expert Service • Custom Installation
Car Stereo • Video Systems
1553 2nd Ave. Bet. 80-81 Sts.
(212) 249-4104 Open 7 Days 9-8

MIDTOWN
Torremolinos
SPANISH RESTAURANT
230 E. 51 St.
(Bet. 2nd & 3rd)
755-1862
LUNCH & DINNER/COCKTAILS
STROLLING GUITARIST & SINGER
CLOSED SUNDAYS
Pamplona
SPANISH RESTAURANT
822 6th Ave.
(Bet. 28 & 29 Sts.)
683-4242
DOWNTOWN

REST ON THE BEST!
Open Mon.-Sat. 12-6
Sunday 12-5
We guarantee the finest quality platform beds, trundles & bunks, handcrafted in oak and walnut at Factory Discount Prices.
683 Broadway at W. 3rd St. 777-5640
bedworks



Where every crêpe is a specialty of the house.
. . . scrumptious crêpe entrées and desserts, hearty soups, splendid salads. For dinner, lunch, a late supper or a weekend brunch.
Wines • Cocktails
Open from 11:30 a.m. 7 days
149 East 57th Street
(212) 371-3266
1409 Avenue of the Americas
(between 57th & 58th)
(212) 765-5080
Major credit cards accepted
The Magic Pan®
crêperie

30 days after you mailed your request, or after the landlord received additional information from you—whichever is later—he must mail you his decision. Assuming it's favorable, you can proceed legally with your sublet. If the landlord fails to send you his decision before the deadline, he will be deemed to have consented to your sublet.

Suppose the landlord's decision is negative. Under the 1975 law, the landlord must state his reasons for withholding consent. The key issue then is do these reasons indicate that the landlord acted unreasonably? If so, you can request that the landlord release you from your lease, and he must comply. Merely making such a request may persuade the landlord to reconsider and allow you to sublet after all, rather than incur the time and expense of finding a new tenant and having to clean and repaint your apartment. (Of course, you would have to decide whether or not to consider the landlord's objections "reasonable" or to insist upon your right to break your lease.)

For the purpose of lease breaking, the 1975 law works quite well. But it falls short of insuring your right merely to sublet, without canceling your lease in the process. Therefore, having the trusty old sublet clause in your lease is still your best bet. You should definitely ask for one when you sign or renew a lease. But your landlord is not obliged to give you one. If you must leave the city for some time but have no sublet clause, you're still at the mercy of the landlord to grant you permission to sublet.

There is much consolation, though, in the opinion of many housing lawyers, such as John Striker (co-author of *Super Tenant*) and Leonard Lerner, who feel that landlords will not ordinarily object to a reasonable request to sublet (perhaps because the 1975 law does exist). Simply supply an irreproachable subtenant and clearly show that you plan to return to your apartment after the sublet. Again, when seeking to sublet under these circumstances, get the landlord's permission *in writing.* Without authorization, you can only rely on waiver rules, supposed house sitters, plant feeders, cat caretakers, and spurious relatives.

Long-Term Sublet

Long-term sublets (say for a year or more) appeal to tenants who wish to establish a new residence while at the same time hanging on to a pied-à-terre to which they can always return (if living abroad or life with a new lover turns sour). However, for tenants whose

FAMOUS FOR
BREAKFAST
LUNCHEON
DINNER
LATE SNACKS
HOME CATERING OFFICE
AND CHEESECAKE
"#1-NEW YORK MAGAZINE"
Open Daily & Sun from 6:30 AM til 1:30 AM; FRI to 3 AM; SAT to 4 AM
Junior's
BROOKLYN'S MOST FABULOUS
RESTAURANT
Flatbush Ave. Ext. at DeKalb Ave. • 852-5257

ENOUGH TO SPLIT YOUR SEAMS:
The wining and dining at
inn the park RESTAURANT & BAR
Lunch, dinner, Sunday brunch.
The after dinner disco at Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE
Jackets required. No denim.
Both at the Barbizon Plaza Hotel.
Ave. of the Americas bet. 58th & 59th.
CI 7-7000.

TENNIS
Get-in-Shape Summer Programs
- Weekend "Mini" Tennis Camp, Fri thru Sun; includes instruction, competition, video tape analysis, lunch and swimming.
- Weekdays "Crash" program; 5 days, 2 hrs of instruction daily, video tape analysis.
- Round Robin Leagues, Men's, Women's and Mixed.
- Fri & Sat night Mix & Match tennis parties.
- Summer Seasonal and Open Time Available

Village Courts, 110 University Place
Call 989 - 2300

THE FRENCH JEAN STORE
OUTLET
311 EAST 60th STREET NYC
ONE BLOCK EAST OF OUR MAIN STORE
Monday thru Saturday 12:00-5:30 (212) 751-6013
Mackeens and all things that fit well with jeans that fit. . . for less!

apartments are rent stabilized, long-term sublets can be risky. The danger is eviction under the 1972 primary-residence decontrol law.

The purpose of this law is to withdraw the protection of rent stabilization from tenants who are not maintaining their protected apartments as their primary residences. When such an apartment is used only as a secondary residence, the landlord can institute an administrative proceeding against the tenant at the time when lease renewal is due, and it may eventually lead to his eviction.

Many different factors may determine whether a rent-stabilized apartment is the tenant's primary residence. For example, does the tenant use some other address on his tax return, driver's license, or for voting purposes? One key factor is whether the tenant sublets his apartment. If he does and has not returned by the time the lease is due for renewal, the tenant may be found to have gained a new primary residence —and, hence, have lost the right to occupy his old one with all the benefits of rent stabilization.

Lease Takeover Assignments

Suppose you don't want to return to the apartment you're renting to someone else; you just want to move out and be free of the apartment and the lease. In that case, you want to make an "assignment" rather than a sublease. When you assign your lease to a new tenant (called the "assignee") you give him the right to occupy your apartment for the entire remainder of your lease (unlike a sublet, which ends before your lease does). Fortunately, the 1975 law governing sublets applies in identical fashion to assignments.

You find a suitable assignee and ask the landlord for permission to assign the term of occupancy remaining on your lease to the assignee. Within 30 days the landlord must approve or deny (with stated reasons) your request. His failure to notify you within 30 days means you've automatically won the right to assign your lease.

As in the case of subletting, if your landlord "unreasonably" withholds his consent, you gain the right to break your lease. Ironically, this may be a better break for you than his reasonable acceptance of your assignee. Once you legally break your lease, you have no further obligations to your landlord —which is presumably just what you desired when you sought the right to assign your lease. On the other hand, if the assignment goes through, then according to the 1975 law you still remain liable to the landlord for perfor-

A RUMOR OF WAR

is about the things men do in war—and the things war does to them. About camaraderie...fear...high ideals...lost convictions...and the survival, under fire, of that fragile gift we call humanity.

"A singular and marvelous work."—*New York Times*

BY PULITZER PRIZE-WINNER

PHILIP CAPUTO

$2.25 wherever paperbacks are sold BB A NEW Ballantine BESTSELLER

You're as finicky about choosing a fine hotel as you are about the right pâtisserie.

We designed The Stanford Court for you.

Photographed at the Stanford Court

The
STANFORD COURT
A Hôtel on San Francisco's Nob Hill

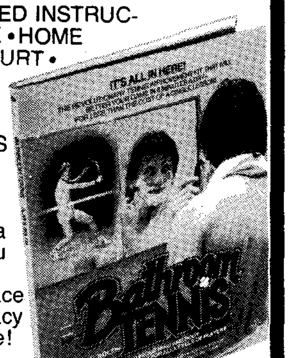
For people who understand the subtle differences.

For reservations anywhere in the U.S. except California call toll free (800) 227-4736.
In San Francisco call (415) 989-3500. Elsewhere in California call toll free (800) 622-0957.
Member of Hotel Representative, Inc. and Preferred Hotels Association.

PLAY BETTER TENNIS

in 8 minutes a day with this revolutionary new tennis improvement program!

ILLUSTRATED INSTRUCTION BOOK • HOME TENNIS COURT • PORTABLE COURT • ILLUSTRATED TENNIS CHART • WARM-UP EXERCISE CHART • in a handy kit you can use any time, any place – in the privacy of your home!



Bathroom TENNIS

THE UNIQUE MIND AND BODY TRAINING PROGRAM FOR ALL LEVELS OF PLAYERS

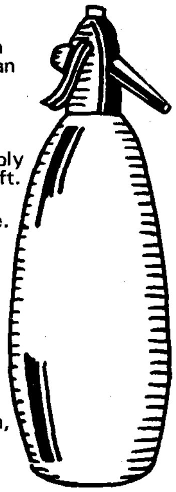
By **ALAN S. BOLTIN,** Tennis Professional and Consultant

$10.00 at bookstores

BB BALLANTINE BOOKS

2¢ Plain

You can make it bubbling fresh, salt and sugar-free with a Soda Master Syphon from Fae Mart. And you can make it for about half the cost of commercial soda or seltzer. This can be the start of some beautiful egg creams. And it's probably the perfect Father's Day gift.



SODAMASTER

1-Quart size in Snow White. Value $20. **12.99**

Charge!

10 soda chargers per box. 6 boxes—value $15.

6 boxes for **7.99**

For Phone Orders

With Master Charge or Visa, call (212) 373-1200. Ask for Mr. Ross.

For Mail Orders

Shipped immediately within a 50-mile radius. Send check or money order payable to Fae Mart. Add $2 shipping for the syphon, $3 for the chargers plus applicable NewYork Sales Tax. Send to Fae Mart, 108 Avenue U, Brooklyn,NY 11223

FaeMart

44 SHOPS IN 4 BIG STORES

70,000 ITEMS FROM AROUND THE WORLD...A BROOKLYN LANDMARK

"...Stipulate all responsibilities you and your subtenant have. Create your own terms..."

mance of your obligations under the lease. So if your assignee can't pay the rent or destroys the apartment, the landlord may come after you.

Putting the Apartment On the Market

The legal exigencies of subletting are only half the battle. Finding a subtenant and coming to terms with him are equally important.

If you're supplying your phone number in a classified ad, expect a barrage of calls—from 7:30 in the morning until midnight. Even if you specify calling hours, they will most likely be ignored.

Besides newspaper advertising, you might try community bulletin boards, real-estate agents, neighborhood shopkeepers, and, of course, friends. Be sure to check your subtenant's references. It's smart to ask for a reference from his former landlord.

Arranging for Security

The security that you ask of your subtenant is virtually your only insurance against possible mishaps. Your own insurance policy may cover the subtenant in case of fire, but check to make sure it does.

I have found that for the short-term sublet, one month's rent as security, plus deposits on telephone and electric accounts are wise precautions. The one month's security minimizes the possibility of rent default and provides some insurance against possible breakage. It may be your only protection and should not be used in lieu of the last month's rent.

If you sublet your rent-controlled or rent-stabilized apartment, you become a landlord subject to the rent-control or rent-stabilization laws. By law you are not allowed to sublet a rent-controlled apartment for more rent than you pay *unless* it is furnished. And in such a case you are obliged to apply to the Office of Rent Control to find out how large a rent increase you may impose. But the landlord can raise the subtenant's rent by 10 percent, although it's rolled back when you return. In a rent-stabilized apartment, the landlord is entitled to a 5 percent increase on a sublease, which is also rolled back when you return.

Work out a specific arrangement with your subtenants concerning the utilities. Either have them open up their own telephone and Con Ed accounts or ask for a reasonable deposit which will cover any problems of default.

The first time I sublet, my instincts led me to pack up nearly everything I thought breakable. Beware: You *do* have a responsibility to supply him with all necessary household wares. You're renting it "furnished," after all, and you're probably charging more rent for the convenience of a furnished apartment. So be fair and at least leave all the necessary kitchen equipment and linens.

Furniture? How can you avoid the disaster of cigarette burns on upholstered pieces, a lamp accidentally broken, the aerial of your TV bent? You can't. Presumably, your subtenant will treat your home as he would his own. But who knows how he would treat his own home? He is, however, expected to return your home in the same condition in which you gave it to him.

To protect yourself and your subtenant, stipulate *exactly* the responsibilities you have as his landlord and he has as your subtenant. Create your own terms.

My subtenant and I drew up a "Terms of Agreement" that specified who was responsible for what. It included the rent he would pay me, a record of security moneys received (and conditions under which the security would be returned to him). The agreement also stipulated that if anything was broken whose value (or cumulative value) was $50 or more, he would be responsible for such breakage. Of course, if any subtenant had turned out to be irresponsible and destructive, enforcing that agreement might have taken a great deal of time in small-claims court.

Going along with the rationale that the apartment should be returned to you in the same condition in which you gave it to your subtenant, give it to him clean and maybe you'll have it returned in kind. One friend of mine has always asked that money be deducted from the security to pay for a cleaning service.

Don't forget the mail. You can arrange with the post office to have all your first-class mail forwarded to wherever you are. I've found that the post office is not very efficient about this. If you're in luck, your subtenant may agree to put your mail aside for you or forward it. ■

Music/Alan Rich

AMERICAN INGENUITY

"...When serious composers were still aping European models, America's rag, jazz, and march music was far more original..."

Scholar, composer, conductor, teacher, author, music publisher, indefatigable advocate—Gunther Schuller isn't merely a musician; he's a monopoly. In recent weeks he has touched down at least twice in New York: once to conduct one of the Philharmonic "Promenade" programs, and once for a guest appearance with the new American Composers Orchestra. Both programs were of American music, most of it old and ranging from a generous selection of jazz pieces, rags, and marches to works of higher ambition.

I find that, in the last year, I have devoted perhaps an inordinate amount of space in these pages to musical scholars, and the way seekers for the "correct" version can often destroy the communicative value of a work. I would most emphatically exempt Schuller and his musical researches from this category. His work in the past few years has restored to scholarship a quality of joy often lacking among footnote fetishists. Schuller is a tireless digger. What makes his excavations particularly delightful, however, is that he has managed to cut himself free from scholarly obsessions with categories and aesthetic purity.

At the Philharmonic concert, for example, he led six classic arrangements from the great days of Paul Whiteman's jazz orchestra. It's common practice among serious musicians now to make fun of Paul Whiteman, as a proponent of a hybrid pop style drowned in pretentiousness. Nonsense, says Schuller, who has led a group of new young musicians in a whole LP of Whiteman arrangements (Golden Crest 31043), has written extensively about Whiteman in his landmark book *Early Jazz* (Oxford University Press, 1968), and who doesn't hesitate to program Whiteman on serious concert programs.

Heard without prejudice, these Whiteman pieces bear out the grounds for Schuller's advocacy. The sound is fantastic: a scoring often spread over five octaves, richer, more resonant, and more varied in texture than jazz compositions have any right to be. Whiteman's special genius was as an assembler of talent; his band had some of the greatest jazz musicians of the day (not only the famed "Bix" Beiderbecke, but also the young Bing Crosby and the Dorsey Brothers), and he also brought in some major talents to do this arrangements. The gifted black composer William Grant Still worked for Whiteman when nobody would play his own serious works; Ferde Grofé may not have amounted to much as a composer on his own, but his jazz arrangements were some of the great examples of orchestration anywhere in music. It may be slightly out of whack to hear this music played by Philharmonic musicians, with the classical vibrato in the strings and a rhythm section more a matter of counting than of feeling. Yet, Schuller takes this music seriously, and his performances showed why.

The same went for a group of Sousa and circus marches on the program, everything again a little too carefully played (did Sousa ever hear a pianissimo in his life?) but marvelously vivid stuff nonetheless. What made the music even more interesting was to hear it alongside some "classical" American pieces of the time: a thin little violin *morceau* by Howard Brockway, an insipid bit out of John Alden Carpenter's *Adventures in a Perambulator*, and a ludicrously extended set of "Poetic" Waltzes by Frederick Converse. Early in this century, when these men were flourishing (if that's the word), serious American music was mostly an attempt by native composers to mimic the most successful European styles: a bit of Debussy here, some sour Scriabin there. All the while, the popular Americans—Whiteman, Sousa, and the great men of ragtime—were developing a musical language beholden to no foreign influences whatsoever. I wonder, in fact, if a great deal of today's music—serious vs. pop—isn't once again in exactly the same situation.

The "Promenade" format has never really worked: seating at tables (meaning that at least half the crowd sit with their backs to the stage), at which smoking is forbidden and refreshments can only be served at intermission. At Tully Hall a few nights later Schuller and the fine young American Composers Orchestra at least operated in a proper musical milieu. Again, there were a few curious old "serious" pieces: a horrendously dull, twitchy *Jazz Symphony* by George Antheil, and a cobwebby 1920s work by Otto Luening full of such modernistic touches as asking the four cellos to meow now and then. There was also some new music: *Odefonia*, by the Italian-American Marc-Antonio Consoli, that was mostly more modernist chic, and Robert Helps's graceful, elegant *Gossamer Noons*, a setting of some James Purdy poems, beautifully sung by Bethany Beardslee.

Again, however, the real originality lay in a concluding set of marches and rags. It lay most of all in a work entitled "Castle House Rag" by one James Europe, a promising black composer who was murdered (by the drummer in his band) in 1919. This is a vibrant, gutsy piece, whose opening strain was to be lifted bodily into *Mahagonny* a generation later. The piece dates from 1914, which is a little late—a time when white composers had already ripped off the noble name of ragtime and dragged it willy-nilly into another kind of music.

With this orchestra, more pliant and better versed in its own century than the Philharmonic, Schuller got an evening of playing lithe, muscular, and enormously vivid. It was enough to send anyone out of the hall with renewed pride in America's music. ▬

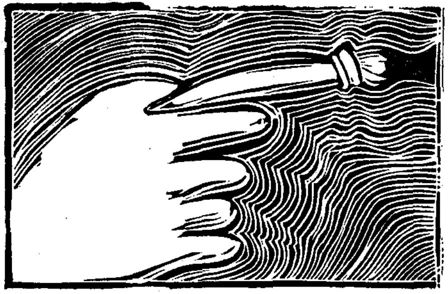
Illustrated by Ben Chase

Theater/John Simon

ALMOST-LIVING LEGENDS

> "...The language in *Modigliani* is generally efficient, often effervescent. But there is no clear curve to the dramatic action ..."

Two biographical plays this week, but diametrically opposite in approach: One accosts its semilegendary hero, the painter Amedeo Modigliani, in an essentially realistic manner; the other views the rather more legendary Jesse James in an oblique, sometimes surreal, mostly stylized fashion. Neither play quite comes off, but both augur well for their fledgling authors.



Modigliani, by Dennis McIntyre, takes up three representative days in the lives of the painter and two of his equally impoverished, dissipated, disreputable colleagues, Maurice Utrillo and Chaim Soutine. Modigliani, who died in 1920 at the age of 36, was the prototype of the accursed artist, his very nickname in Paris, where he spent his last fourteen years, being Modi, a homonym of *maudit* (damned). He meets all the requirements: greatly gifted, unrecognized, seductive; a hard drinker, wencher, and drug taker, prematurely dying of debauchery; moreover, as an Italian and a Jew, a *déclassé* outsider among the xenophobic and anti-Semitic, spectacularly petty French bourgeoisie. And as an artist whose draughtsmanly roots were in the Italian Renaissance, Modigliani was not even akin to his fellow avant-gardists.

The trouble with McIntyre's play is that it does not give us enough of what makes a specific artist unique, idiosyncratically himself, before he grows into the prototype of the ill-starred genius. Part of the problem may lie in oversimplification without adherence to facts. Thus Utrillo is shown here, in 1916, merely as Suzanne Valadon's overgrown mother's boy, insanely and incestuously jealous of his model-turned-painter mother's lover, and so liquor-sodden as to have scarcely any grasp of reality. At 23, he is slavishly dependent for survival on the considerably older Modigliani. Yet, in truth, Utrillo was 33 in 1916, and a year older than Modi; more important, he could not have been, at the height of his creative powers, the infantile alcoholic here portrayed.

Soutine, on the other hand, was 22, and must have been, with his Slavic-Semitic background, something deeper and more mystical than the violent and unstable weirdo McIntyre gives us. Particularly rewarding would have been an exploration, barely hinted at, of the clash of three entirely different artistic aims and methodologies. Yet even the relationship between Soutine's constant starvation and his obsession with painting raw hunks of meat is not explored beyond the obvious irony of a hungry man's painting what he ought to eat; we do not see how physical hunger is absorbed by spiritual and artistic hunger, and so, perhaps, stilled. Similarly, the fact that the indigent Utrillo painted mostly from postcards, that his near monochromatic palette may have been dictated by poverty, is barely noted, and certainly not explored. Modigliani's talent and his carnality are observed parallelly; they do not fuse.

Beatrice Hastings, the South African would-be poetess, is the only one of Modigliani's many women to be seen in the play (although Jeanne Hébuterne almost demands inclusion); yet we get far too little of *her* artistic aspirations. And where the play truly cheats is in encapsulating the entire outside world in one rich, exploitative, smugly condescending, stereotypically evil art dealer. On the other hand, McIntyre does perceive some genuine ambiguity in Zborowski, Modi's agent and friend: dedicated yet ineffectual, devoted yet also self-seeking. More of this sort of thing was needed.

McIntyre's language is generally efficient, often effervescent, and sometimes even commanding. But there is no clear curve to the dramatic action, though a movement toward abandonment and the transcending of aloneness is discernible. It may be that the scenes are constructed and connected too schematically, that there is no intensification of tone. The author was also hampered in trying to write a panoramic play by being obliged, for purposes of economy, to restrict himself in the number of characters and locales. And the production, though in many ways laudable, is so impecunious as to further cramp his style. Yet there is no getting away from the fundamental lacuna: What is this play saying besides that the world exploits and hounds the living artist from whose works, after his death, parasite dealers will get rich, and nouveau riche collectors famous? So what else was never new?

The Direct Theater production is competently staged by Allen R. Belknap, on a tiny but very efficiently revolving stage, and all the visuals are managed as grandly as a shoestring in a nutshell will allow. My only quarrel is with Gary David Levinson's pretty but inappropriate and monstrously repetitious music. Richard Leighton, despite the fact that the last Modi I saw was the immortal Gérard Philipe (in an otherwise undistinguished movie), and in spite of his being, aside from some Pacino-isms, remarkably un-Italian (his accent would have been more suited to Soutine), manages to be generally idiosyncratic and, in some juicy details, even pleasantly unpredictable. Robert Van den Berg looks like Soutine and is splendidly creepy, but if there is much else in the character as written, he fails to bring it out. William Mesnik is sweatily, stumblingly right as the mishap-prone Zborowski; but Richard Seff is unable to find anything humanizing in the fat-cat art dealer, perhaps because he was himself, between acting stints, a fat-cat actor's agent.

The most compelling work comes

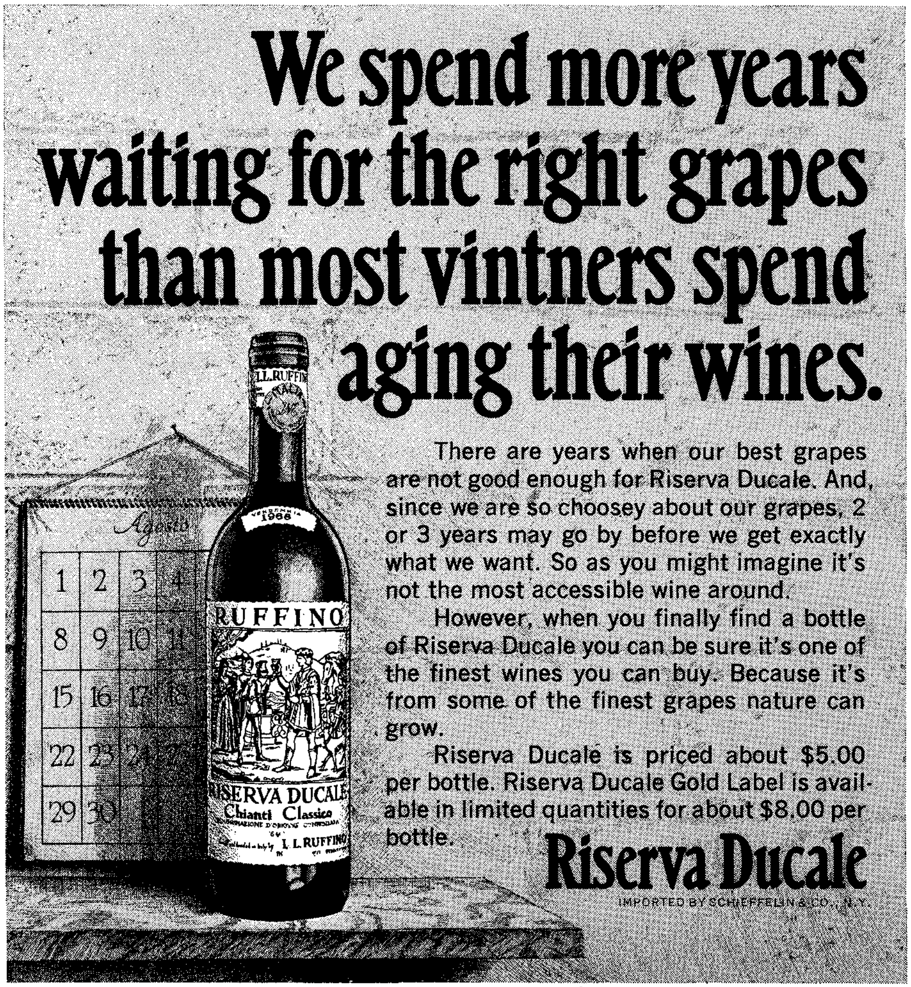
Illustrated by Randall Enos

from Ethan Phillips as Utrillo. Though he is much more of a Dreyfuss (Richard, not the Captain) than anything French, his performance is totally sincere and convincing, indeed painfully alive. The one utter blemish is the Beatrice of Peggy Schoditsch, whom I find lacking in any saving grace: histrionic, vocal, visual, or feminine. Look at any portrait of Beatrice by Modigliani, and weep.

Unfortunately for the playwright, Len Jenkin, Jesse James (or Billy the Kid, or almost any other Western outlaw) has been the subject of rather too many revisionist treatments, theatrical or cinematic. Still, **The Death and Life of Jesse James** is a play that goes wrong in the most appealing and attention-holding way imaginable, and is staged by Gene Nye in a manner that has become happily synonymous with the Lion Theater Company: maximal visual impact with the most modest means—in the present case, witty scenery by Henry Millman, roguish costumes by Bob Wojewodski, and delicious use of stage space and transitions by the director. Let us not overlook John McKinney's intelligently evocative score, either, or the sensible lighting by Frances Aronson, or the minimal but effective choreography by Kathy Kramer.

As his very title suggests, Jenkin is especially concerned with the legend of Jesse James, with his afterlife and its meaning for today—hence also the tongue-in-cheek anachronisms. But aside from the fact that most of this material has long since been chewed down to the thinness of a veteran cowpoke's pipe stem, there is a disturbing uncertainty of tone. Jenkin cannot decide whether his chief allegiance is to Ionesco or vaudeville, to the psychological, comic, or even straight Western. Worse, bursts of zany comic energy are followed by longish arid stretches, and after all these fits and starts, some of them startlingly unfitting, one begins to fidget. The author should have hitched his wagon to a less wandering star.

The sizable cast does rather well on the whole, with especially gratifying contributions from Allan Carlsen as Jesse (though he must yet control his overemphatic hands), John Ingle as a subduedly garish Cole Younger, Don Auspitz as three different huggable grotesques, and James McLure as a mother's-boy killer, who can spout lines like "My mother's name is Mom. It was her mother's name, and *her* mother's name before. She don't have no alias" with downright sinister innocence. McLure is reminiscent of De Niro, yet also his own man. The show, although not an unalloyed pleasure, has distinctly more life than death to it. ▬



We spend more years waiting for the right grapes than most vintners spend aging their wines.

There are years when our best grapes are not good enough for Riserva Ducale. And, since we are so choosey about our grapes, 2 or 3 years may go by before we get exactly what we want. So as you might imagine it's not the most accessible wine around.

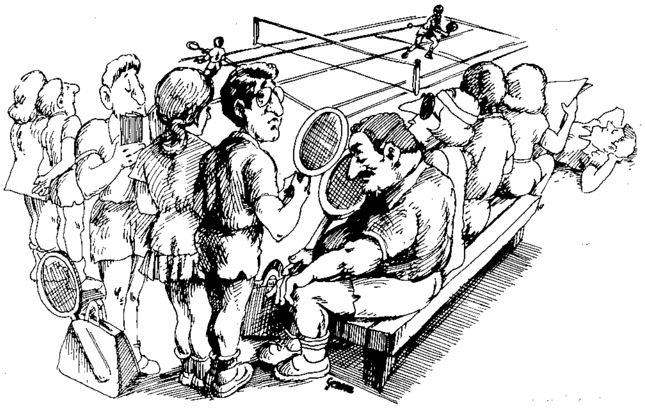
However, when you finally find a bottle of Riserva Ducale you can be sure it's one of the finest wines you can buy. Because it's from some of the finest grapes nature can grow.

Riserva Ducale is priced about $5.00 per bottle. Riserva Ducale Gold Label is available in limited quantities for about $8.00 per bottle.

Riserva Ducale

IMPORTED BY SCHIEFFELIN & CO., N.Y.

"I shoulda gone to the Nevele."



If you plan to spend your summer waiting for a tennis court, we'd be happy to disrupt your vacation plans.
At the Nevele, we have 9 all-weather outdoor courts. Not to mention a sprawling 18-hole golf course with waiting times that are nothing like those back home.
It's all part of a simple philosophy. A vacation is an escape, and it's our job to make sure the escape is successful.
Come to the Nevele. It means never having to say, "I shoulda gone to the Nevele."

NEVELE

Nevele Hotel, Ellenville, N.Y. 12428, Direct Wire NY (212) 244-0800, Hotel (914) 647-6000.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad $3.30/word; 2 consecutive ads $2.75/word; 3 cons. ads $2.60/word; 4 cons. ads $2.50/word; 13 ads per year $2.50/word; 26 ads per year $2.45/word; 51 ads per year $2.40/word. Min. ad 10 words. POB #'s, NYM Box #'s, Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra $5 for NYM Box #'s. Classified Display available at $192/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Only complete collection of Rockwells & Neimans - also Moore, Simbari, others - CARLYLE (212) 535-9443.

Unique Opportunity—Save 20% on everything in the acclaimed ED WALDMAN COLLECTION of rare art from India, Sikkim, Nepal. Picchavais, miniatures, sculpture, collectibles. 281 East 58th Street, (212) 838-2140.

Art Gallery - Studio 53 Ltd., 424 Park Avenue, NYC 10022, (212) 755-6650. Largest collection of Norman Rockwell - Boulanger - Folon - Balet - Simbari in the Country - Open Seven Days.

ANTIQUES

An exclusive collection of antique clothing: New stock every week. Shawls, Silk Lingerie, Tuxedo Shirts, Accessories. HARRIET LOVE - 412 West Broadway - NYC, 966-2280.

CRAFTS

Pottery—Small classes, Adults and Children, Day and Nights. EARTHWORKS POTTERY, LTD. is a School, Gallery & Shop at 255 East 74th Street, 650-9337.

ENTERTAINMENT

Magician... Madeleine—All occasions, Ages, Participation, Reasonable rates, (212) 475-7785.

String Quartet—Elegant ambiance created. Weddings. All occasions. (516) 484-4377.

College Background Singles Only—Newsletter of pre-screened, higher quality singles events plus our own tennis and theatre parties. *Free* sample. PARTY VINE, 202 East 77th, NYC. (212) 861-4424 anytime.

Disco Systems—Professional sound/light entertainment for any occasion. (212) 729-7880.

Caricatures... For any kind of party! Call (212) 675-6975.

Singles Central Registry Matching—Matches guaranteed. N.Y., N.J. Lawyers, Teachers, all Careers. (201) 451-9044.

MUSIC
ON THE MOVE

"...the most sophisticated, ambitious, portable disco operation in this country." **Billboard**
(212) 575-0704

See your date before you meet! Introlens - Video Dating. Westchester, Rockland, N.J., NYC. The intelligent alternative. (914) 428-6766.

STOY® Mobile Discotheque... Saturday Night Fever or Friday Night Fox-Trot! Music/Lights... Non-Stop... Since 1964. Make Your Party - Anywhere - The Big One!... (212) 986-4994.

Single? Discover Twelve East!... A highly selective private club providing parties, theatre, lectures, tennis, picnics, backgammon, sailing, trips. (212) 986-1580.

Larry Ozone's Traveling Discotheque—Multi-Media Party Entertainment... Dance Music Of Every Decade. Party Catalysts. Lighting Environments Designed for Homes, Restaurants, Country Clubs, Hotel Ballrooms. (212) 969-2832.

Hypnosis — Extrasensory Perception. Audience participation. Organizations, Parties. ZORDINI, (212) 939-2066.

Original **SINGING TELEGRAMS!**

"When Western Union discontinued its' singing telegrams, it left a void...now there's Musicbox to fill the gap...and with a personal touch!" ...New York Times

Musicbox inc.: 212-857-1821

Having A Party? Let ROLLING RECORDS Provide the Music - Any Kind You Want - All Night Long. Reasonable Rates. Call (212) 361-7540 or 937-3772.

Flip Side Traveling Disco... New Jersey's personalized and Best Mobile Disco giving the ultimate in Disco Sounds and Lighting. (201) 239-1150.

Disco-Van 2000®—The Traveling Discotheque! Spectacular lighting / Fabulous Music / Beautiful people... From the Hamptons to Deal... we have made the greatest summer parties even greater. Celebrity References. (212) 662-6312, 10-6 p.m.

Award Winning Caricaturist will really make your party. (212) PL 3-2310.

ENTERTAINMENT/CHILDREN

Birthday Parties—Magicians. Our Place - Yours. MAGIC TOWNHOUSE, (212) 752-1165.

Sandy Landsman, The Music Clown—Songs, puppets, balloons, participation! (212) JU 6-6300.

"Children's Delight"... *Post.* Comedy, puppets, participation. "ROGER RIDDLE"... JU 2-4240.

Pineapple presents her Magic and Mime Show for all Occasions. (212) JU 2-8800.

Birthday Theater Parties—"Enchanting"... *N.Y. Times.* AATC THEATER, 486-1431.

RESTAURANTS

Shalimar, 39 East 29th Street. Exotic Indian cuisine daily noon 'til midnight. 889-1977.

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 661-5757. ***John Canaday - *N.Y. Times Guide To Dining Out - 1976.*

Khyber, 75 East 55th—Authentic Indian cuisine. Reasonable prices. Open daily Lunch, Dinner, Cocktails. 755-2540.

GOURMET SERVICES

Need a Professional Caterer?... Just call... RESTAURANT ASSOCIATES. French and Italian picnics, Italian buffets, theatre parties, fund-raisers, entertainment packages... and more. For that special event call 997-1406.

Creative Parties—Invitations, Music, Menus, Recipes... $3.00. MARILYNN, 3481 Sheridan Avenue, Miami Beach, Florida 33140.

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

COPACABANA
At The World Famous

CATERING *"NO FINER FACILITIES ANYWHERE!"*
WEDDINGS*SWEET 16's*FASHION SHOWS
*BAR MITZVAHS*LUNCHEONS*DINNERS
*BUSINESS MEETINGS
*COCKTAIL PARTIES
A FEW SUMMER DATES ARE STILL AVAILABLE FOR WEDDINGS
10 East 60th St.(5th Ave.) N.Y.C. Res: PL 5-6010

Breakfast With Love—Champagne, Caviar, etc. Delivered 24 hours a Day! Costumed staff. 876-3442.

Want a catered party that looks "uncatered"? Call Michel & Eleanor... ELEANOR ROGERS, 873-4178.

Professional Bartenders Available—Private parties with references. Call Mr. Martin, AMERICAN BARTENDERS SCHOOL, 697-0530.

The Fun Food People! We take glamorized hot dog, wurst, chili, pastrami, chinese, hot hero and sundae carts into your home or office... WILD WIENERS, Englewood, N.J. (201) 568-7611.

Getaway Gourmet: July - Cooking instruction (including Cuisine Minceur) by prominent N.Y. School at elegant Vermont Inn: swimming, tennis, golf. Brochure. P.O. Box 4, Harrison, N.Y. 10528.

MOTOR YACHT
Cabaret

Manhattan's Most Unique Catering Concept
SPECTACULAR VIEWS OF MANHATTAN
Cruises year'round • Heated/air-conditioned comfort
Elegant Foods • Impeccable Service • Groups up to 250
A PERFECT SETTING FOR SPECIAL EVENTS
(212) 929-3585

Mr. Babbington, Caterer Extraordinaire has opened his Gourmet Takeout Food Department. Only Fresh Food. Delivery available. Call for Menu, 628-7888. For really fine food and wonderful ice cream sundaes visit my restaurant.

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

BOOKS

EROTICA
DELTA OF VENUS
BY ANAÏS NIN
A VERY SENSUAL READING EXPERIENCE
EROTICA
THE NATIONAL BESTSELLER
NOW IN PAPERBACK FROM Bantam Books

NEW YORK CLASSIFIED

LEISURE ACTIVITIES

Dining Cruises, Sailing Instruction—On 41' Ketch. L.I. Sound. (914) 235-8370.

Outdoor, Private Tennis Lessons—Skip Hartman, Director, starting 5/6/78, $5 - $8/½ hour. STADIUM TENNIS, 11 East 162nd, Bronx. 293-2386. On site free parking, Racquet stringing, game arranging.

Gentleman would enjoy playing Scrabble with post-1948 Alumna. Box 1287 NYM.

SINGLES MEET

Through IDC, New York's most exclusive club for attractive, intelligent singles.

NEW YORK • BEVERLY HILLS • FT. LAUDERDALE

CALL NOW (212) 682-2040

Weekend Bike Tours—Woodstock area. All levels - Relax... Singles / Couples. 2½ hours NYC... BIKESCAPES, Box 2, 44 Gramercy Park, N.Y. 10010.

Hate The Singles Scene? Look into SPC, praised by the *New York Times* for its warmth, safety and dignity. For information, call (212) 355-7874 or (212) 490-1041.

Skin- & Scuba-Diving—Aqua-Lung School of New York. Warm, regulation pool. Individualized instruction starts weekly. Flexible schedules, all equipment. Certification. Fran Gaar, Director - P.A.D.I. - W-M #1. (212) JU 2-2800 - 24 hours.

Manhattan Plaza R.C. Outdoors—Midtown's Newest Resort - Tennis, Swimming, Sun Deck, Racquetball, new Poolside Cafe. Avoid weekend rushes - Join our TGIF Club - Swim/Dine after work, tennis til midnite - Hosted by Bob and Roberta. 450 West 43rd, 594-0554.

VACATIONS

Need Reservations for Western River Rafting, Backpacking, Pack Trips by Horse, Ranches? Call Pat Dickerman, author of *Adventure Travel*, for prices and details. (212) 355-6334.

This year - Opt for the best! "The Villas at Montauk" - Where accomodations are spacious - carefree relaxation, and everyday way of life. Luxury 2 bedroom towne house rentals on golf course feature privacy - Beautiful decor - GE kitchens - Outdoor patio - Central air-conditioning. All rates include unlimited green fees; tennis. Swimming at nearby Star Island pool. $625 weekly. Monthly and long season rates also available. Call Joan Dickinson today (516) 668-2325. MONTAUK IMPROVEMENT, Montauk, N.Y. 11954.

The Improbable Inn—Boothbay Harbor, Maine 04538. Artists/vacationers. American plan. Adults. Brochure!

St. Croix - Lodge Hotel—Zippy, intimate, $27. *(212) 986-5872 or (800) 225-2230.*

CENTER AT FOXHOLLOW

LENOX, MASS. 01240

A former Vanderbilt estate is now Berkshires most beautiful resort. This weekend walk or ride amongst our towering pines or relax around our heated pool. Tennis, horseback riding, sailing. Superb cuisine. Call toll free (800) 628-5990.

Fire Island—Ocean Beach; "JERRY'S", Monday - Thursday, Bed/Breakfast, $17 daily. Reservations (516) 583-8870.

A Journey into Beauty and Back in Time—Amidst acres of spruce forest and rockbound shore. Delightful dining, recreational facilities. NEWAGEN INN, Box 77, Newagen, Maine 04552.

Weekend Sailing—Rustic Country Inn located at Long Island's East End featuring sailing instructions, comfortable lodgings, tennis, private beach, discoteque, excellent Steak & Seafood Restaurant, warm friendly atmosphere. RAM'S HEAD INN, Shelter Island, N.Y. 11964. (516) 749-0811.

Villas in France

On the French Riviera. Rentals available now thru October. From $260/week to $4100/week. ☐ Stop in or phone American Express Travel Service, 65 Broadway, 480-5121.

Golden Acres Farm & Ranch—"A Total Family Farm Resort". *New You-Cook Vacation Apartments.* Box AM, Gilboa, N.Y. 12076 (212) 246-9333.

Tennis Clinic in Hamptons—Beginners/Intermediate. All meals, lodging. Pool, ocean. Reasonable. (212) 873-4022.

4 DAYS FREE

PAY 7 • STAY 11 Includes all meals, private conferences with our dietician, separate health spas for men & women, water exercise classes, Tennis (day & night), Golf (3 times). Free daily massage, nitely dancing & shows, every resort facility

Harbor Island Spa Resort Hotel

Miami Beach, Fla. Toll Free: 1-800-327-7510

Private Beach, picturesque—Tennis, sailing. Reasonable summer rates. Also Efficiency cottages. PECONIC LODGE, Shelter Island 11965. (516) 749-0170.

Hilton Head—2 & 3 Bedroom Villas. Tennis, Swim, Golf. Weekly rates. Owner (516) 221-4204; (516) 499-3475.

TRAVEL

Worldwide Discount Travel—Unbeatable Values. Free Catalog. 200 West 51st Street, NYC 10019. 586-0747; 586-4424.

Cruise To: Atlantic City, Fire Island, Nowhere, Anywhere. (212) 221-6657.

Guided Motorcycle Tours—America's magnificent Southwest on touring-equipped 750cc motorcycles. Interested? MOTORCYCLE TOURS of AMERICA, 2921 Carlisle NE, Albuquerque, N.M. 87110.

Club Mediterranee Reservations—Worldwide. Space Available. "Rated 5 Star by CELEBRITY", (212) 354-1600.

Airlines and Travel Agents don't tell it all... call JB's WORLD, (212) 582-6670.

Greece—Quality Charter Flights - Greek Island packages - AEGINA TRAVEL, (212) 942-9500.

Have Your Fantasies Become Reality... Singles, Couples, Lovers. Charters, Club Méditerranée, Villas. Déjà Vu Travel, (212) 221-6657.

Crazy? Cheapest Charter Flights Europe. Call "Charter Shop," (212) 490-3056.

ADULT CAMPS

ADULTS ESCAPE!!! PLAY TENNIS!!!

Get away for 7 days, 5 days or a weekend • relax • have fun • improve your tennis skills • August 6-20. CONNECTICUT ADULT TENNIS CAMP on the Univ. of Hartford Campus. Brochure-Gerry Slobin, Connecticut Adult Tennis Camp, Box 358 NY, Bloomfield, Ct. 06002/(203) 242-8234.

total tennis T.M.

the adult tennis camp in the Berkshires

FULL WK-MINI WK-MAXI WKEND

Beginners thru advanced + Unlimited free tennis + 5 hrs daily instr + 4 to 1 ratio + Pvt lesson + Videotape + Excell dinning + Swimming + 2½ hrs NYC. and more, add up to a total tennis vacation.

TOTAL TENNIS

Box 1106 Wall St. Sta., N.Y., N.Y. 10005

212-636-6141

AT UNBEATABLE PRICES!

SCHOOLS

Learn to type in 4 weeks, shorthand 6 weeks, brush up courses too. Start now... Betty Owen Secretarial Systems, 630 Third Avenue (41st Street), 867-7667.

New York School of Interior Design—Six Week Summer Session begins July 10th. 155 East 56th. PL 3-5365.

EDUCATION

GREEN MOUNTAIN

WEIGHT CONTROL COMMUNITY

FOR YOUNG WOMEN 18-55

Poultney, Vermont

Thelma J. Wayler, M.S., R.D.: TM

Director

YOU'RE GOING TO LIKE YOU.

During any season...on a lovely college campus in Vermont, you can become the woman you want to be. You'll lose weight and **learn to maintain weight** with the guidance of a leading nutritionist and her unique program of **Nutrition Education, Eating Behavior Modification** and **Exercise.** You'll swim, golf, play tennis, bike, ski, snowshoe and a lot more. After Green Mountain, you'll like the woman you've become...and you'll know how to stay that way. For brochure, call or write Green Mountain, Dept. NF, 230-10 64th Avenue, Bayside, N.Y. 11364. (212) 224-6453.

Fall, Winter, Spring, Summer Sessions

Pratt Summer Art Therapy Institute—White Mountains Center for the Arts, Jefferson, N.H. July 8th-28th. Workshops, Graduate/Undergraduate credit. (212) 636-3428.

INSTRUCTION

Read Faster - $98—Nationally known professor. Guaranteed course. READING SKILLS, 864-5112.

Guitar/Banjo Instruction your home. Recording artist KEITH DOBBS, 271-0782.

A.O.G. Services Inc.—Learn to fly Grumman American Aircraft. Call (212) 995-3200 or (516) 226-4011.

The Tennis Institute—You'll improve or our name's Mud. Superior programs, ages 6-65. Lessons, ball machines, video, finest professionals, Scott Haralson, Director. 27 East 19th (near Gramercy Park), 254-4960.

Swim-o-phobia? Cure it forever. Our private lessons by professional instructors will have you phobia-free and swimming in no time. We guarantee it! The atmosphere is relaxed, the 60 foot pool is a swimmer's dream and rates are modest. PARC SWIM & HEALTH CLUB, 363 West 56th Street, NYC. JU 6-3675.

COUNSELING

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 865-0387.

Individual Psychoanalytically oriented Psychotherapy—Fully certified and licensed Psychiatrists and Psychologists only. Private offices in Manhattan, Brooklyn, Queens, L.I., Westchester. For appointment call (212) GR 5-8132.

Sexual Problems? Masters — Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

NEW YORK CLASSIFIED

COUNSELING

Take your problems to professionals. Certified Psychologists and Psychiatrists at moderate fees throughout Greater New York. New York Consultation & Referral Service for Psychotherapy, 130 West 57th Street, 246-5756.

Running Therapist—Experienced female psychotherapist incorporates jogging toward emotional and physical well being. Mid East 70's near Park location. (212) 879-9338.

Depressed or Anxious? Psychoanalytic Psychotherapy; sliding scale. Call anytime for appointment or further information... PARK CONSULTATION CENTER, (212) 581-1546.

Release Your Potential—I'm OK - You're OK. TRANSACTIONAL ANALYSIS CENTER, (212) 838-0072.

Sex Problems? Single? Help is available. Medical supervision. Professional counseling. 580-8444.

PERSONAL IMPROVEMENT

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. BERKSHIRE MANOR, Copake, N.Y. (212) 769-8089; (518) 329-1228.

Stress Kills! Learn relaxation and stress reduction techniques at home with outr unique *Self-Study Program.* Send $4.00 to: National Institute for Educational Services, 700 East Water Street, Syracuse, N.Y. 13210.

Lose Weight Fast in luxurious, comfortable surroundings. Personal, expert supervision of your needs. HEALTH CHATEAU, (516) 627-9459; (201) 767-8228.

Hypnosis! Weight, Smoking, Concentration, Self-Hypnosis! PAUL CAINE, Ph.D., 683-1194.

Weight Loss Guaranteed—*Ultimate Diet.* Famous Traylor Method. Fasting. Juices. Special Diets. Free Daily Massage... Sauna... Whirlpool Baths... Golf... Tennis... Lovely pool on 10 acres of giant pines, ringed by golf course and hiking trails. Only 40 Guests... Distinguished Reputation Since 1959. SETON INN SPA, Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Eighteen years in operation. Medically Accepted. PAWLING HEALTH MANOR, Hyde Park, N.Y. 12538. (914) 889-4141.

Biofeedback: Stress Therapy! Learn to control stress through cybernetic self-regulation. Professionals. Biofeedback Study Center, (212) 673-4710.

Lose Weight, Stop Smoking! Ear-Acupuncture. Free literature, Licensed Doctors. 534-6800.

You've had your last food binge! Free consultation. THIN FOREVER! 867-3466

Lose Weight Quickly/Permanently—Free private orientation. Personal service. Excellent client references. 683-7974.

We Dare You To Become Healthy—NEW AGE HEALTH FARM OF NEVERSINK, Neversink, N.Y. 12765. Brochure, (914) 985-2221. Lose pounds, negative thought & *Keep Them Off,* through our holistic program. *Supervised Fasting,* juices or water & natural foods. Sound of Music atmosphere, 2½ hours NYC, *Your Retreat.* New Seminars: Body... Feldenkreis Techniques... Dancing Theatre... etc.

Lose Weight. No Diet. No exercise. Written guarantee. N.Y. HYPNOCENTER, 288-3832.

Stop Smoking—Lose Weight - Cure Phobias, through Hypnotherapy. (212) 939-2066.

Englewood Cliffs Spa—Medically directed Diet Program fashioned after Durham, N.C. Nutritionists. Water fast diets. Ten minutes G.W. Bridge. All facilities. Exclusively for Women. Individual day appointments. (201) 568-5502. 619 Palisades Avenue, Englewood Cliffs, N.J.

Facelift with Acupuncture—Wrinkles? Lines? No surgery. Licensed Doctors. Free literature 534-6800.

Lose 10-20 pounds weekly—fasting at Hubbardsville Manor, Hubbardsville, N.Y. 13355, (315) 691-4051. Rates $125 weekly.

PUBLIC NOTICE

Poetry Wanted for Anthology—Include stamped envelope. Contemporary Literature Press, Box 26462, San Francisco, California 94126.

Wanted Car Pool: Editor seeks drive Manhattan - Greenwich a.m. or p.m. return. (203) 661-0600, Ext. 27.

FURNITURE

Tremendous Discounts on Famous Name Furniture - Henredon, Drexel, Widdicomb, Heritage. Bedding - Sealy, Simmons. S. SIDNEY, (212) CY 5-0464.

33% to 50% below custom-order retail prices on discontinued, one-of-a-kind, or slightly irregular, top quality, beautifully designed upholstered sofas, sofa-beds, modulars, sectionals, chairs, etc. Unique bargain opportunity. Mfr's own factory outlet only 60 miles from NYC, 1⅓ miles off Thruway. Thurs.-Sun. only.

The FACTORY OUTLET Shop

639 Broadway, Newburgh, NY
Tel: (914) 562-5950

Sofa Bed Factory Store—Save 10 - 50%. Huge selection. Immediate delivery. Contemporary Convertibles, 4818 Queens Boulevard, 899-1111.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

NORTH CAROLINA FURNITURE DISTRIBUTORS

409 FAMOUS BRANDS AT COST PLUS PRICES. OUR NEW YORK SHOWROOM IS PREPARED TO QUOTE YOU COST + PRICES ON THE NAME BRAND YOU DESIRE.
Bedroom, Dining Room, Living Room, Bedding, Sofa Beds, Wall Units. All available for direct home delivery

For information on cost + prices, shipping etc.,

NORTH CAROLINA FURNITURE DISTRIBUTORS
48 East 21st Street. • (212) 260-5850
Master Charge or Visa accepted
Mon. Sat. 10-6, Thurs. 10-8, Sun. Noon-5

Great Scandinavian furniture for young people at THE CHILDREN'S ROOM, 687-3868.

Bookcases to fit those Crazy Spaces... Over 2,000,000 sizes... Unfinished... (or we'll finish)... FURN-A-FIT WORKSHOPS, Downtown - 453 Park Avenue South, 689-6634. Eastside - 228 East 51st Street, 755-7707. Park Avenue Open Sundays.

Brass Beds... See the best! JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

Omni Shelf Poles, Cado, Royal. Discount. SHELF SHOP, 1295 First Avenue, 988-7246.

Sofabed Experts for 30 Years... Best Values! Featured in *Sales & Bargains.* Immediate Delivery! FLAKS CONVERTIBLES, 49 East 34 Street Will Not Be Undersold! Daily and Sundays. OR 9-2322.

MUSIC

Jane Jarvis—Accepting limited number music students. 242-1432.

PETS

Pet Sitting Service—Vacationing? Have one of our pet lovers stay in your home to attend to your pet's needs. Personal interviews and references. (212) 431-5451.

New York's finest dog training program. Fido's best bet. 655-0700.

WANTED

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

Inflationary Cash Prices paid for Antiques, Furniture, Oriental/Chinese Rugs, Paintings, Silver. Anywhere. ACE GALLERIES, (212) 260-2720.

BUSINESS OPPORTUNITIES

Can you become a Stock Broker!! Now find out how - special indepth Report by leading Investment Consultant. Send $4.00 to C.S.A. Associates, P.O. Box 1208, West Palm Beach, Florida 33402.

SERVICES

Telephone Answering from $5.00, 24 hours $7.50. Praised in "Sales And Bargains." METROLINES, (212) 691-5800. Direct pickup available.

Change your clothes. I'll help any woman put together a tasteful wardrobe. AMELIA FATT... PL 7-6300.

Biorhythm Charts—3 months personally calculated. Send birth date and $3.50: BIOCYCLES, P.O.B. #1978, Mineola, N.Y. 11501.

$3 Answering Service/Mail Service $3—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

Answering - Mail Service—$4.00 per month. 1 month *Free* with this ad. 582-2600.

Strange and Personal Information—Useful and advantageous. $15. DANIEL, Box 205, Pelham, N.Y. 10803.

Floors Expertly scraped, stained, waxed, installed. Work Guaranteed. Free estimates. NEW YORK FLOORMAN, INC., 289-2900.

Handwriting Analysis. Send sample and $15. Elisabeth King, Box 1290 NYM.

From $4.00 a Month! Live, 24 Hour Answering Service, Direct Pick-up Available, Mail Service. ACTION, (212) 279-3870.

Professional Carpet Service—pick-up, clean, relay, repair, installation & sales. 24 hour service. 743-2744.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Need a John Alden? Eloquence and empathy for hire: I'll be your go-between, mediator in business, personal matters, affairs of the heart. Discretion assured. Call John's wise sister Jane, (212) 582-2600.

Xerox—Absolutely cheapest in town - 3.5 per copy with this ad. Minimum $1.00. 595-1567.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

RESUME SERVICES

Career/Job Search Service—Dynamic Resume. (212) 687-0890, Rita Williams.

NEW YORK CLASSIFIED

"Eye Opening Resumes" and Creative Job Strategy. CAREER PLANNING INSTITUTE, (212) 687-6270; (914) 946-1065, 24 Hours.

Successful Resumes—Achievement-oriented. Individualized. Proven results. Call 362-3184.

LEGAL SERVICES

Bankruptcies, General Law—Reasonable. Law Offices, G. Oppenheim, (212) 682-7642.

Personal Bankruptcies $250 + costs. All Legal services. J. Stimpson, 691-7950, Ext. 1043.

New York Legal Consultants—Debra Nussbaum, Managing Attorney. Uncontested Divorces $150.00. Other fees on request. (212) 229-4510; (212) 349-3483.

HEALTH/BEAUTY SERVICES

Individually Yours attracts knowledgeable women exposed to beauty and waxing to rid herself of unwanted hair. One visit to our Specialty Salon will prove why the Beauty Experts agree we're Number One in our field. 20 minutes will leave both whole legs and bikini line smooth and hairless for weeks. (Nail wrapping) Manicures, Pedicures. 14 East 60th Street, (212) 593-2240.

Free Haircuts—Models / Men and Women. Richard Stein Haircutting, 768 Madison, 879-3663 after 11 a.m.

Leg Waxing—Quick, neat and excellent. By ELIZABETH, 753-3220.

Wrinkle - Acne - Blackheads - Deep Pore Cleansing Treatments. . . OLLY SAENGER EUROPEAN FACIAL SPECIALISTS, Since 1926 - 30 East 60th, (212) PL 1-4480.

3 WEEK GUARANTEE

NAIL SCULPTURE BY YU & SON

- Nail Sculpture $25
- Manicure $4
- Pedicure $9

140 East 59th Street (between 3rd & Lex.)
759-6818 688-1720

Suzanne De Paris—Waxing, Facials, Complimentary Make-up Individual Eyelashes, Eyelash Tint, Arclic Tipping Nails, Pedicures. Praised by International Beauty Editors. 509 Madison Avenue, 53rd Street, 838-4024. Credit cards accepted.

Hair Today...
None Tomorrow.
Lucy Peters
LP TM
THE UNIQUE
ELECTROLOGISTS
UTILIZING THE REMARKABLE
INSULATED BULBOUS PROBE
PROVEN, IMMEDIATE AND
PERMANENT RESULTS
Editorialized Nationally in The N.Y. Times
Magazine, Vogue, L'Officiel & American Home.
Manhattan 486-9740 Queens 830-0330

Gigi Honee Hair Removal—Fast, expert. Full legs *including bikini line $18. Pedicures. Open till 8* p.m. Wednesdays, Thursdays. ESTÉTICA, 305 East 53rd, 753-0475.

Special Offer: Waxing $20; Manicure/Pedicure $16; Lash Dye $8. 889-6068.

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

Spring 10% off summer Special
DEPILATRON
BY MARION AND RITA
HAIR REMOVAL CENTER
The new no needle method
895 First Ave (Bet 50th & 51st Sts)
CLOSED MONDAYS 838-0130

HOME/BUSINESS IMPROVEMENTS

Painting Service—Apartments, Cooperatives, Houses. Quality craftmanship. References. 777-8901.

Professional Wallpaper Hanging—All work guaranteed. Call ARTHUR, 763-0135.

Pro Construction—Interiors & Exteriors. Carpentry - Masonry - Painting. Installations - Renovations. Consulting. 475-3962.

Residential Kitchen Designs—Originator - Fabricator - Renovator. CHARLES J. JAVUREK, (212) 582-4310.

Painting, Paperhanging, Cabinetry, Floors—Top Quality, Servicing Decorators Extremely Reasonable. CI 6-9477.

Fine Painting—Very neat, excellent references. DENIS CLEARY, 254-4244.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Paperhanger available immediately and Saturday/ Sunday. Call mornings, 874-1730.

Cabinetwork, Banquettes, Platforms, Kitchens, Bathrooms. KEN FAILING DESIGNS, 686-4924.

Vertical Blinds Wholesalers – 12 ft - $169! Miniblinds - Commercial Discounts! Hamptons. . . N.Y. . . N.J. . . (212) 244-4270.

Lighting for artwork, ambiance, aesthetics! Track lighting specialist. Discounted prices, at home consultations, meticulous installations! Immediate delivery. LIGHTING BY LEWIS, INC., 897-9109.

Ben Alper Paperhanger—Twice written up in Magazine. (212) 373-3450.

Contracting & Kitchen Centre—Designer / Builder / Contractor offering complete remodeling service, custom kitchen, baths, alterations. 20 years professional service. References. (212) 994-1205.

Painting - Decorating—Interior, Exterior, Wallpaper Hanger. MOSHE LEVY, (212) 435-8315.

Custom Wallcovering/Painting for finest quality Interior Decorating. 942-7524.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 247-7799.

Decorating with Paint—Murals, Graphics, Windows, Awnings. References. 850-5373.

Ceramic Tile—Large selection Floors - Walls. Installations. Repairs. THE QUARRY, 183 Lexington (31st), 679-2559.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Golden Floors—Professionally scraped, stained, waxed, polyurethaned. Call 654-7687.

Levelor Riviera's, Vertical Blinds, Woven Woods - Guaranteed Lowest Prices. (212) 238-5353.

The drain's been running slow, that outlet in the corner never worked, and you've been hanging that shelf for 3 months. We're fast and inexpensive. Call the Professional Handymen, 532-3031. Division of The INDEPENDENT CRAFTSMEN'S Guild.

Fine Cabinetry—At competitive prices. Serving all Manhattan. Please call: PETER SPINELLI, 868-3330.

Painting, Papering, and Decorating—By People Who Are Quick And Expert. Call STEVE, 873-4726.

Wallscapes—Hand painted *Murals* from *Michelangelos to Mondrians* or original designs for any wallspace. Residential, commercial. References. 998-9617; 595-4677.

Compulsive Perfectionists will paint your apartment flawlessly. Expert wallcovering. Excellent References. Reasonable Rates. (212) 362-9763.

A-1 Professional Decorating Company—Top quality Craftsman. Papering and painting. Guaranteed. 582-2600.

A Wallpaper Specialist does excellent work. Call YOSSI, 595-3025.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors. . . N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

General Carpentry—Drywall, Paneling, Renovations, Bookcases, Painting. KIERAN, 869-3050.

LICENSED MOVERS

The Padded Wagon—Antique & fine arts specialist. Fireproof storage vault, our own warehouses. Packing, crating. Household and commercial. Free Estimates. Master Charge. #709, 692 Greenwich Street; 120 West 107th Street, Manhattan. 222-4880.

Nice Jewish Boy with Truck and Warehouse, storage, pianos. Phone estimates. "I care". 7 days/ Nights. 925-1043. #1678, 157 Hudson, NYC.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 211 West 28 Street, NYC. 594-3535.

The Mother Truckers. 3 hour minimum. Trucks, pianos, storage facilities. 741-3380–1; 475-2421. You can count on MOTHER. She knows best! #1330, 155 West 18th Street, NYC.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. #1053, 54 West 16th Street, NYC. 929-5560.

Day Moving & Storage, Inc.—109 East 2nd Street, D.O.T. #1042. Realistic Estimates. Reasonable Rates. Immediate Service. 677-7930.

Imperial Van Lines—Long Distance, Overseas, Containerized Storage. . . California, Florida Specialists. Packing, crating. 125 Barrow. I.C.C.# 65665. (212) 622-5858.

Covered Wagon, Inc. Moving, packing, storage. Licensed, Dependable, reasonable rates. 255-1788. #742. 675 Hudson St, NY.

Bloomingdale's Quality; Woolworth Prices. BROWNSTONE BROTHERS, 323A East 89th, #1665, 289-1511.

American Van—Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for a free estimate 226-6675.

Metro Movers: Quality service. Reasonable. #1711, 219 Bowery, 260-4013.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670. 17 West 96th Street, NYC.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384.

LICENSED MOVERS

228-1900

S & D Quick Movers Inc

YOU'LL LOVE OUR RATES

# 399 91 E. 2nd St., N.Y.C.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Result Movers—"We try softer." #1675, 928 Broadway, (212) 475-6544.

Hud Movers. Licensed. 3 men and van. $30 per hour. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

Star*Trek Movers Inc.: Dependable, bold, efficient. Household and commercial. Storage in our modern, fireproof warehouse. 425 West 13th Street, (212) 929-5252. #1645.

Morris Vans. Since 1898. Packing and Handling Fine Furniture, Glass, Plants, Pianos. Office Moving. Reliable, Skilled, Efficient. #303, 572 Grand Street, NYC, 379-0031.

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC, 777-8774.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Graduate—Often recommended. Local / Long. #1706, Storage. 625 West 130th, 864-7640.

TRUCKERS

Moving?

Do it yourself and save with Hertz one-way rentals!

Only $59.95 (for one day and 75 miles*)

within the greater N.Y. area.

Only $199 (for 3 days and 300 miles*)

to 14 cities outside N.Y. area.

Call Hertz for names of cities and details: 800-654-8444.

Most major credit cards accepted. If you do not use a credit card, payment must be made in advance in cash, plus a refundable $60 deposit.

*Additional mileage: 25¢ a mile. Additional days: $50 each. Gas and taxes not included. Rates subject to change without notice.

Standard Hertz rental qualifications apply to all rentals. Trucks subject to availability.

Hertz®

HERTZ RENTS FORDS AND OTHER STURDY TRUCKS.

©HERTZ SYSTEM INC. 1978

Truckers' Cooperative—Hard working, experienced, long distance, storage, anytime. 864-0151.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. CA 6-6670.

Light Truck—Safe Handling & Transportation... Guaranteed... 940-0011 Anytime.

Student Group—household; commercial. Ethical, Reliable. 925-0944; 925-0913.

Gay Truckers—Local, Long Distance, Storage, Packing, Crating. 622-5944.

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 477-5660.

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

GREENERY

Professional Maintenance Service—Commercial, Residential. Tropical Plants, Terrace Plantings, Gardens. *Manhattan Gardener,* PL 2-0202.

Terracescape: Indoor Plant Care - Commercial, Residential, Design. Best rates. (212) 586-3700.

The garden you want indoors/outdoors. Total Services. Residential/Commercial. TROPIC SPACES, 625-5967.

MERCHANDISE OFFERINGS

Father's Day—Great Gift Idea. Professional English Dartboard & Darts. DARTS UNLIMITED, LTD., 30 East 20th Street, New York 10003. (212) 533-8684.

No One Has What We Have—Custom Designer Wallpapers in stock. Unbelievable discount prices. Up to 75% saving. Free Decorating Service on premises. UNLIMITED WALLPAPER LTD., 63-76 Woodhaven Boulevard, Rego Park, Queens. (212) 326-0690.

Tiffany style lighting—All handcrafted in genuine stained glass... Low Low Prices... Wholesale/Retail... TIFFANY HOUSE Factory Outlet Stores... Westbury, L.I. (516) 333-7272; Paramus, N.J. (201) 845-7750; Derby, Connecticut (203) 735-2050.

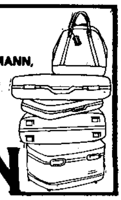
Levelor Rivieras, Vertical Blinds—We'll beat any prices in the Metropolitan area. (212) 745-0501.

NAME your BRAND

We've got it! **SAMSONITE, VENTURA, HARTMANN, AMERICAN TOURISTER, CITATION**... and on and on... all at unbeatable values ... from the largest selection of fine luggage, anywhere!

Shopping Concourse **WORLD TRADE CENTER, NYC**

Call Toll Free: **800-631-3741** • In NJ use (201) 866-4444



INNOVATION

Vertical Blinds... Professionally Installed Within 72 Hours... Horizontals too!... Consultants to Designers... Decorators... Architects... WINDOW FASHION FACTORY... (212) 435-6326.

High Fashion Designer Clothes

Uptown looks available in Brooklyn and Hewlett at

FILLY'S

5609 Flatlands Ave. B'klyn. 531-7800

1268 Peninsula Blvd. Hewlett. (516) 374-7274

Wallcoverings; Grasscloth; Handprints! Thousands of rolls in stock of firsts, seconds, discontinueds 40%-70% off. Photowalls, Murals, Brick, Paint, Floor Tiles. 300 Book Wallcovering selection. Service or Free Instruction. WALLPAPER MART, 187 Lexington, 889-4900.

Call W.E.L. Distributing—Discounts. Major Appliances. A/C. TV's. 423-4170.

Attention Pinto Owners: Protect yourself and your loved ones. Order Bumper Sticker: Pinto: stay back! We explode on contact. Send $1.00: P.O. Box 854, Hallandale, Florida 33009.

Air-conditioners, Television, Appliance Bargains... New... Warranteed... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

FINE FURS FOR LESS

GERMAINE inc.

330 SEVENTH AVENUE

OX5-0645

Fur Deposit Time—Don't wait until the hectic, frantic fall season to order a fur garment. A small deposit starts a freshly designed, cream of the skins garment. We offer 1977 prices on all furs ordered now. Pay the balance in the fall. Storage, cleaning, relining, repairs, remodeling our specialties. HARRY KIRSHNER, 307 7th Avenue, NYC (between 27th & 28th Streets). 8:30 a.m.-6 p.m. Monday to Friday: 10 a.m.-5 p.m. Saturday. CH 3-4847.

BEFORE TYING THE KNOT

you must see our gold wedding ring collection. If marriage isn't in the picture, visit us anyway because our showroom is sinfully stocked with 14Kt treasures to please every gold-lover

Upstairs at

Elsa Nelkin & Goldie Blum INC.

Jewelers & Designers

790 MADISON AVE *(at 67th St.)*, NEW YORK, N.Y 10021

(212) 249-0681 • SUITE 205

Open Daily 10 a.m.-4 p.m., Saturdays to 2 p.m.

Closed Mondays

National Brands—Air Conditioners, Appliances, TV's, Typewriters. Factory Sealed - Guaranteed. Give Model. PRICEWATCHERS INC., (212) 337-6633.

T-Shirts, T-Shirts—We specialize in promotional shirts. SERIGRAPHICS, 362-6320.

Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. 924-0761. Free gift.

Graduation/Wedding Gifts—Custom-made Music Stands, Lecterns, Plant Stands, Sewing Boxes, Cedar-lined Blanket/Sweater Chests. MICHAEL DUNN, Woodworker, 242-3867.

Designer Clothes—Our spring clearance sale (detailed in "Sales & Bargains", 5/22 *New York Magazine*) of designer coats, suits, raincoats, peacoats, skirts, blouses, and hand-finished melton wool winter coats (all at extremely low prices) will continue through June 10th, with further reductions, to make room for Fall. BETTER MADE COAT & SUIT CO., 270 West 38th Street, 12th Floor (LO 4-1798). Daily 9-5, Saturday 10-3.

T-Shirts, Sweatshirts, Bags, Umbrellas—Your advertisement silk-screened. Designed to order. 3 dozen minimum. GALE GRAPHICS, 729-1515.

Snakeskin Factory Sale—Appointment - Address Book, Mens gifts. Closing out luxury line while they last. 40% off. June 9th-10th, 10 - 4. 842 Sixth Avenue, ESROB DESIGNS, 532-6966.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog $1.

Career Woman's Boutique—New... "Great Looks"... hard-to-put-together. Let *"Us"* do it *"For You"* professionally... with inseparable separates! "Total-Image Outfits"... "Lifestyle Wardrobe Building". Sportswear, dresses, accessories. Incredible values: $15 - $100. THE PALACE, (212) 849-1312. Free Car Pick-up.

NEW YORK CLASSIFIED

PERSONALS

Arja kulta: Congratulations dear on another successful term. My faith and prayers were always with you. My sincerest love and happiness to my dear friend. Mario.

EMPLOYMENT OPPORTUNITIES

Attention: Writers—Published writers wanted to write non-fiction and fiction books for a flat fee. We supply the ideas. Please write background and qualifications to: MANHATTAN LITERARY PROPERTIES, 60 East 42nd Street, Suite 411, New York, New York 10017.

Is there life after college... outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed to obtain interviews. Linda Layton-RE●SPONSE CAREER COUNSELLING, (212) 228-8908

REAL ESTATE

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD. As featured in... *N.Y. Times*, 794-9494. For careful screening, brochure. 127 East 69th Street.

A Comfortable Approach for Selective New Yorkers—PREMIERE MANHATTAN ASSOCIATES, 581-6976. Emphasis on lifestyle. Thorough screening. Ask about our "fee refundable policy". Midtown at 119 West 57th Street.

APARTMENT WANTED

$500.00 for successful offer of 3 bedroom, East 50's-70's. Maximum month $1,400. Box 1289 NYM.

HOUSES AVAILABLE FOR SALE/RENT

Connecticut - Free Monthly Brochure—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 364 Fairfield Avenue, Stamford, Connecticut 06902.

Nyack—Stone Tudor, park setting. 8 rooms, 3 baths, beamed LR, fireplace. $700. (914) 357-0218.

Bloominggrove—Lake, tennis, 3 baths, fireplaces, 49 miles NYC, $74,900. (914) 496-9473.

Rhode Island: Block Island 2 acre beach front, 7 acres; 2 acres on Hill with view; 4 bedrooms. Must sell: (305) 588-9488.

Rockland—Unusual custom Ranch, 3 wooded acres, private community swimming, master bedroom wing, 3 additional bedrooms, gym size recreation room, country kitchen, skylights, extras. $99,900. BERNSTEIN REALTORS (914) 634-4682; (914) 357-5827. Call Collect.

Berkshires: Two prime bargains. Lenox Contemporary, four bedrooms, private, stroll to Tanglewood - $80's; Log Cabin near Brodie Mountain, three bedrooms, two fireplaces - under Fifty. GUITIAN REALTY, (413) 443-4455.

HOUSES TO SHARE

Hamptons—Beach, pool. Honest, interesting people. Male shares. (212) 982-9073.

COUNTRY HOMES/FARMS

Milbridge, Maine—Scenic Retreat - Pines, silver birch - on 400 ft. saltwater. New 2 Bedroom, 1½ baths - Ranch. Furnished. Large garage/workshop. Principals only. $52,500 (207) 546-7417.

Glasco, N.Y.—Handyman special. Lovely 3 bedroom Victorian, 2 hours NYC. $18,500. (212) 677-7664; (914) 246-6983.

LAND AVAILABLE

Near Tanglewood—1.6 acres $9,800; 3.8 acres $13,400. Magnificent wooded White Birch/Pine - 1,000 feet from beautiful private lake. Deeded lake rights. After 6 p.m. (212) 751-6751.

Unspoiled land off private swimming beach and monumental Atlantic views. 36 acres on Block Island, R.I. One hour flight from N.Y. Offered at $11,520 per acre. (212) 861-8038.

Sussex Co., N.J.—235 acres fields, woods, barn, stream & pond - $1,800 per acre. 10% down. (201) 835-0180.

SUMMER RENTALS

Mt. Snow, Vermont—Furnished Mountain Chalets. Pool & Tennis Club. Weekly, Season, THE SNOWBROOK, 05356. (802) 464-5154.

Vermont, Green Mountains—Fantastic chalet. $175 weekly. Sleeps six. (914) 273-8093; (203) 323-2230.

"The Villas at Montauk". Long season $5,500. See Vacations Listing.

Manhattan Beach—Luxurious home 35 minutes Manhattan. $2,000. (212) SH 3-5419.

Vermont, Bolton Valley Resort—Luxurious condominiums in beautiful mountain setting. Tennis, riding, swimming, hiking, Tennis Packages. Easy access to Burlington and Lake Champlain. Units from $225 weekly. TRAILSIDE CONDOMINIUMS, Box 12, Bolton, Vermont 05477. (802) 434-2953.

Greenwich, Connecticut—6 bedroom, 8 bath House overlooking Sound. Magnificent views. August 7th thru Labor Day, $3,000. (203) 661-2321.

Maine Lakeside, Near Ocean—Charming, 3 bedrooms, $200 week. (212) 777-9181.

FOREIGN REAL ESTATE

Dominican Republic—Tropical caribbean paradise. Houses, lots, condominiums, beach and city rentals. (212) 989-0404.

NEW YORK

NEW YORK MAGAZINE, 755 SECOND AVENUE, NEW YORK 10017

Here is my ad. I enclose $ ______________ for ______________ words

☐ 1 time rate ☐ 2 time ☐ 3 time ☐ 4 time

Please run my ad on the following date(s): ______________

(published weekly).

COPY: ______________

____

____

____

NAME ______________ **ADDRESS** ______________

CITY ______________ **STATE** ______________ **ZIP** ______________

TELEPHONE ______________

SIGNATURE ______________

☐ **MASTER CHARGE** ☐ **BANKAMERICARD**

CARD NO. ______________

EXPIRATION DATE ______________ **INTERBANK NO.** ______________

Post Office box number and telephone number count as two words each; abbreviations and Zip Codes as one word each. We will also assign a NEW YORK box number for an additional $5.

THE WORKING CLASSIFIED

TO PLACE YOUR AD CALL 986-5894 AND YOU CAN CHARGE IT ON MASTER CHARGE OR VISA

1 Time Insertion
$3.30 a word—$33.00 minimum (10 words)

2 Consecutive Insertions
$2.75 a word—$27.50 minimum (10 words)

3 Consecutive Insertions
$2.60 a word—$26.00 minimum (10 words)

4 Consecutive Insertions or 13x (year)
$2.50 a word—$25.00 minimum (10 words)

26x During Year
$2.45 a word—$24.50 minimum (10 words)

51x (1 year)
$2.40 a word—$24.00 minimum (10 words)

TRAVEL SERVICES

This is a biweekly Section for Travel Agents & Tour Operators, limited to Display Ads only. Display Ads are sold by the inch. The rates for this Section are as follows: 1 time ad—$147 per inch; 2 consecutive ads—$129 per inch each; 3 consecutive ads—$120 per inch each; 4 consecutive ads or 13 during the year—$110 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

Club

The Ultimate Vacation Weekend
The style is club Med.
The spirit is summer camp.
The high is pure Getaway!

Play tennis with pro instruction, ride horseback, ski, sail, climb our mountain, canoe the Housatonic, try pottery or yoga. Choose up for a zany game of volleyball or softball. Or relax on an airbed afloat on our own lake or in the East's largest California Hot Tub with 13 close friends. Disco, entertainment, great food, wine, a barbecue...$115 pays for it all including a party bus to and from Kent, Conn. in the Berkshires.

For More Information & Free Brochure **(212) 935-0222**

Getaway

SAVOR THE REAL MAINE

Weeks vacation charter offers 3½ days on a largely uninhabited island in Penobscot Bay and 3½ days cruising its waters/ports on board 58' Yawl "Argyll". $400 person complete. Call/Write:

WORLD CHARTERS
Dept. B Rockport, Maine 04856
(207) 236-4611

ISRAEL '78

For details of our escorted tours & the largest selection of group flights to Israel & Europe, Contact your travel agent or:

Command Travel Inc.
6 E. 45th St., N. Y., N.Y. 10017 (800) 221-4840 (212) 490-1213

Villas in France

On the French Riviera. Rentals available now thru October. From $260 week to $4100 week. ☐ Stop in or phone American Express Travel Service, 65 Broadway, 480-5121.

92nd ST. Y BICYCLE TOURS

27th SEASON OF EXCITING SUMMER ADVENTURES

23 different trips, 11-32 days / Small co-ed age related groups (13-18) / TWO adult leaders with each group / Tour New England, Canada, Penn-Dutch, Great Lakes—Wisconsin, Southern California, New York State, Backpack on the Long Trail. For detailed information write or call 92nd STREET YM-YWHA, 1395 Lexington Avenue, N.Y.C. 10028; (212) 427-6000, Ext. 843.

Weekly Jet Flights to
COZUMEL & CANCUN
In the Mexican Caribbean

SUMMER CHARTERS

DEPARTURES EVERY SAT. A.M. FROM N.Y.C.-JFK/JUNE 24 THRU SEPT. 9 • Jet Stops at *COZUMEL AND CANCUN* every flight! • Stop-departures also from Phila. / Baltimore and Washington, D.C.

COZUMEL FROM **$299** PER PERSON*

All Flights via Evergreen International Airlines DC-8/52 Jet

CANCUN FROM **$319** PER PERSON*

*Based on Double Occupancy/E.P. Plan/R.T Jet/7-Nites Hotel Room/R.T Transfers/All Baggage Handling/Tips and Taxes •

ISLAND HOP!

Start Your Coz-Can Charter Vacation on one Island—Then Complete it on the Other!

See your Travel Agent—or call for FREE Brochures, Reservations and Instant Confirmations. . .Days, Evenings and Sunday: NYC: (212) 951-7676 • L.I.: (516) 741-3377 • *Toll-Free Wats:* N.Y. State: (800) 522-0457 • East-Coast: (800) 221-0555

SOLD NATIONALLY BY
ALEXANDER CHARTERS
COZUMEL/CANCUN
2607 Nostrand Avenue, Brooklyn, N.Y. 11210

Maine Windjammer Sailing Vacation
Coasting Schooners
Isaac H. Evans
Lewis R. French
$265 weekly.
Brochures CAPTAINS LEE & FOSS, Box 482Y
Rockland, Me. 04841 Tel. 207-594-8007

Our Readers Are Really Going Places

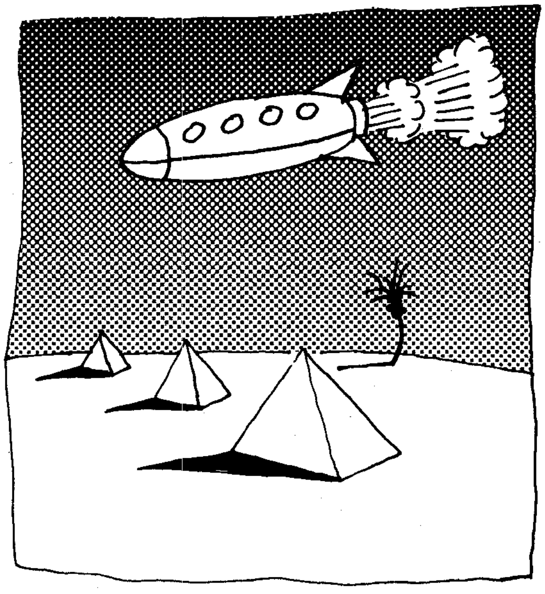
Catch them on their way by advertising in our biweekly advertising section, Travel Services.

Travel Services

A service from

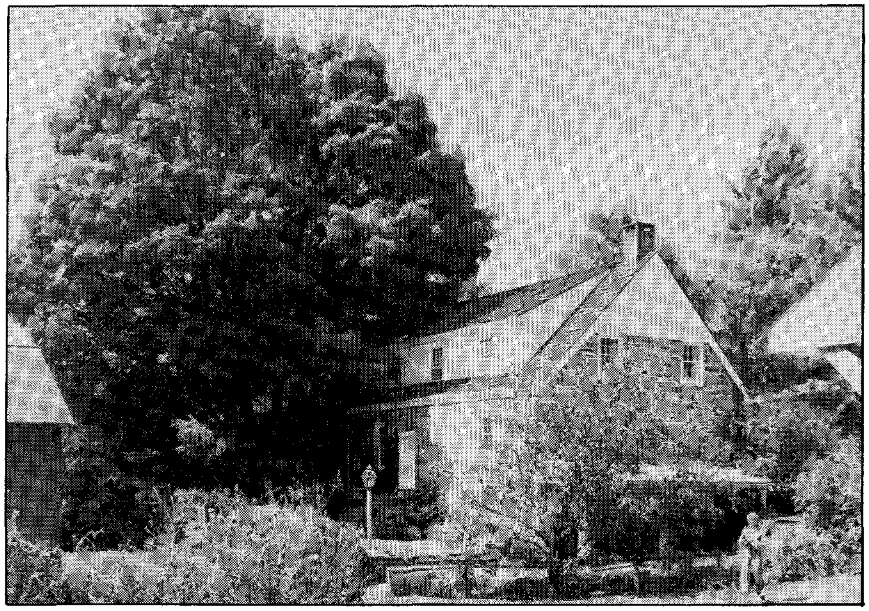
New York

The Working Classified



TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$147 per inch; 2 consecutive ads—$129 per inch each; 3 consecutive ads—$120 per inch each; 4 consecutive ads or 13 during one year—$110 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.



EIGHTEENTH CENTURY

Dutch Stone house. 2 hours NYC. Near Woodstock-Kingston. On secluded 92 surveyed acres along famous trout stream. Home in exquisite condition. Original details throughout. 7 rooms, 2 baths. $275,000. Owner will finance. Call or write for brochure, (914) 338-8501; Box 1288 NYM.

ROXBURY, CONNECTICUT

Early 19th century miniature Colonial linked with old covered barn on 7 acres in exclusive rural village, wide planked floors, chestnut beams, loft, greenhouse. 90 minutes from NYC. $185,000.

Owner Evenings (203) 354-9652

A NOT IMPOSSIBLE DREAM

... for you and yours! A home fashioned by a famed Architect for himself, and glamourized by one of the East's bold, dramatic designers. Perhaps the most unique CONTEMPORARY of its kind in all Westchester. 1½ acres and Briarcliff Manor, of course. Asking $160,000. Superb condition.

BRANNIGAN REAL ESTATE
Tarrytown, N.Y. (914) 631-0593

ARMONK - WESTCHESTER COUNTY

Charming split-level on lovely acre in Windmill Farm. 4 bedrooms, 2 baths, family room w/fireplace, finest school district, pool & tennis club available. 37 minutes NYC. $110,00

PLAZA REAL ESTATE
Kirby Plaza at the Mt. Kisco R.R. Sta.
(914) 241-3500

Off Fifth Avenue.

STUNNING, DUPLEX + INCOME

5 story townhouse featured in recent decorators magazine; magnificent owner's duplex, central a/c, beautiful south garden; + 2 studio apartments and 3 bedroom duplex for income.

WILLIAM B. MAY CO.
Ext. 52 688-8700

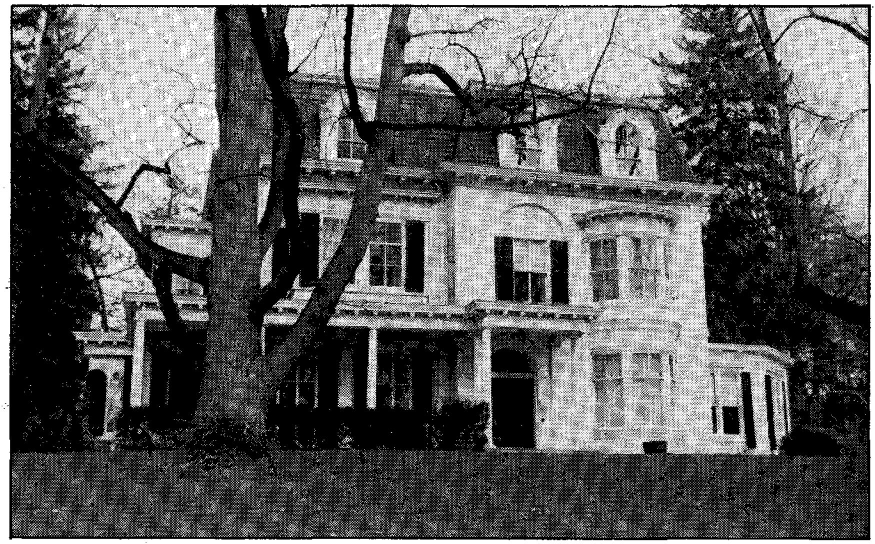
GREENWICH, CONNECTICUT

The House of Tudor would feel regally at home in this completely modernized and elegant replica set in great privacy with a heated pool and cabana that Henry V could not imagine. Gold master bath fixtures and over-sized Italian tiles; protected stone terrace with wrought-iron railings are in keeping.

PUTNAM ASSOCIATES LTD.
(203) 869-8864

Authentically restored 1837 Colonial. 8 rooms, wide floor boards, small stone guest house, 1 acre, charming handsome home.
West Nyack, N.Y. $107,000.

Wright Bros.
53 South Broadway Nyack, N.Y. 10960
(914) 358-3050



IRVINGTON, NEW YORK

An Unusual and very beautiful home built in 1832 and owned by Cyrus W. Field. The surrounding area, named "Ardsley Park" after the house is widely known to be one of the prime residential areas of Westchester County.

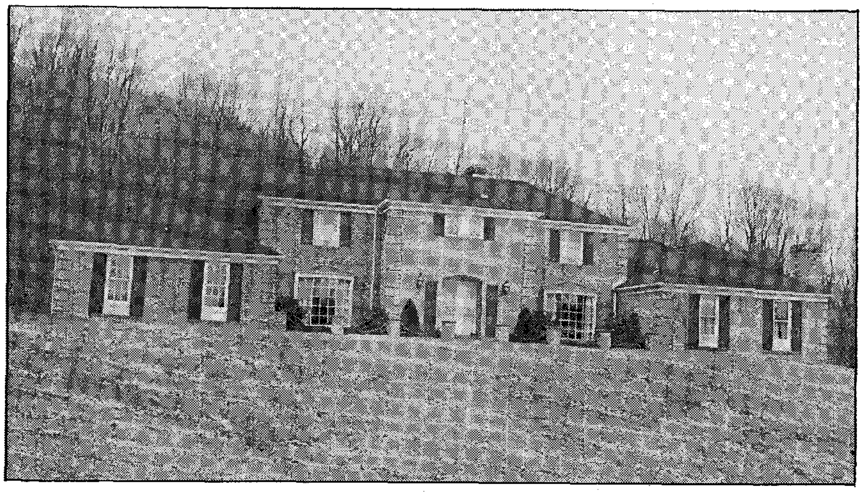
The house is set on 2½ acres of lawn and surrounding woods. It includes 4 large bedrooms on the 2nd floor, 3½ baths, 6 very large rooms with 12' ceiling on the first floor as well as many distinguishing features: seven fireplaces, parquet floors, Tiffany glass, hand carved wood mouldings and bow windows. The house is well insulated and the atmosphere combines both elegance and grandeur with warmth and cheer.

A prospective buyer will recognize that the real value of the house lies in its beauty and uniqueness, yet the total purchase of house and land represents a very sound investment: $265,000.

(212) 688-8700 **WILLIAM B. MAY CO.** (914) 591-8984

TOWN & COUNTRY PROPERTIES

SUSSEX COUNTY



MAJESTIC FRENCH PROVINCIAL ON 20 PRIVATE ACRES

6 bedrooms, 4½ baths, sunken living room, music room, formal dining room, family room, Country kitchen. Over 5,000 sq. ft. of living space. 1 hour from G.W.B. Brochure available on request.

$285,000

LONTOS REALTY

(201) 383-6620

220 Spring St. Newton, N.J.

SWIM, FISH, HUNT & RIDE

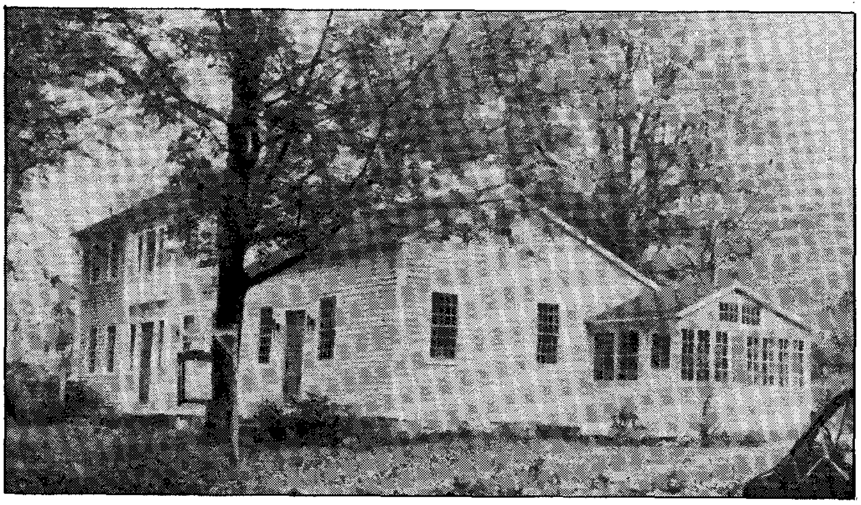
Spring fed Mountain Lake with renovated barn. Spectacular views from decks & windows, high ceilings, exposed beams, country kitchen, 34 x 32 studio, 2 baths, 4 bedrooms. Well insulated & all conveniences. Secluded 45 open & wooded acres. More land available. 2½ hours G.W. Bridge. $97,500. (914) 887-5281.

GREENWICH, CONNECTICUT

Fabulous water views from fine Victorian in top location, 4 generous family bedrooms, 3rd floor guest suite, many fireplaces, including modern country kitchen. Rentable cottage.

NEWHALL & OGILVY

(203) 869-8100



SANDISFIELD, MASS.

Charming center-chimney Colonial, circa 1800 in the Berkshires. Approximately 116 acres with stream. Five miles above Connecticut border. 12 rooms, 5 fireplaces, 3 baths, beautiful paneling, eat-in country kitchen. 15 minutes from Jacob's Pillow, 45 minutes from Tanglewood, 30 minutes from Butternut Ski area, 15 minutes from Otis Ski area. Asking $130,000.

Contact Robinson Leech Realty, Salisbury, Conn. 06068. Tel. (203) 435-9891, or owner (212) 879-3672 (Tues. through Sat., 10 - 5).

"2ND HOMES IN MAINE"

Camping Investment,

LOVELY TENTING AREA: 30 A. w/6 rm. cottage. 467' frontage on Maranacook Lake. 4 brs., lg. fieldstone fp., pine panelled interior. 23 sites for tents & trailers, 18 w/electricity, room for expansion. POTENTIAL FOR DEVELOPMENT! $85,000.

Farm/Development Potential

PRIME 300 A., W/10 RM. HOME, 2 barns, equipment available. 2,400' frontage on beautiful lake, so. central Me. Choice investment. 29 lots sub-divided (60 A.) Possible financing. $300,000; $350,000 equipped.

75 Acres Private Island

OCEAN paradise, approx. 1½ miles offshore, Jonesport Me. Rolling fields, blueberries, blackberries, cranberries, wild flowers, clams, excellent DEEP WATER FISHING. ROMANTIC 1 ACRE LAGOON. Easy access by small boat. Price $75,000. Downpayment $25,000.

Secluded Getaway

Panoramic view from 160 A. of rolling land W/2 SPRINGS & SMALL POND. Year round, 2,000' rd. frontage. Large pine grove, hardwood ridge. Potential farm, sub-division, recreation. Super hunting, fishing. 8 mi. Graham Lake. LOW TAXES $26,900.

50 A. Farm

13 rm. Victorian home on sloping land w/close proximity to Pease Pond. 35 A. woodland, 15+ A. open. Private but accessible to town. 1½ HRS. TO SADDLEBROOK & SUGARLOAF SKIING. Restoration opportunity. 6 brs., 2 l.r., 2 fps., large shed & barn in excellent condition. Possible to subdivide. Super value @ $55,900.

Our subscribers are the leading Brokers in the areas they serve. Contact us for any type of Real Estate.

The Settlers Corporation
100 Constitution Place
Hartford, Conn. 06103

the settlers CORPORATION

(800) 243-8998
In. Conn. Call:
(800) 842-4326

NOVA SCOTIA

4 acres, 1,000 feet saltwater frontage on Dutchman's Cove, East Dover, Nova Scotia. Secluded yet 35 minutes from Halifax. $16,000. Write to: Strand, c/o Mushkat, 1074 Wellington Street, Halifax, Nova Scotia, Canada.

UPPER GRANDVIEW-ON-HUDSON

Fabulous Charlie Winter Designed cedar Contemporary. 5 decks and skylights with sweeping Hudson views. 4 bedrooms, 3 bathrooms, all glass living room with gorgeous fireplace, formal arched dining room and brand new gourmet kitchen. 45 minute door to door commute to NYC. $129,500. Owner, Days (212) 725-2666, Ext. 226; Evening (914) 358-7057.

'We believe in New York'

Your trust and confidence in L.B. Kaye Associates has enabled us to expand our Building Sales Department.

We are proud to say we have sold Townhouses, Brownstones, Commercial and Apartment Buildings, Loft Buildings, and Vacant Buildings for J-51 Apartment Houses at the following Manhattan locations:

Thank you New York for believing in us!

EAST SIDE

133 East 18th Street
43 East 19th Street
146 East 19th Street
350 East 20th Street
207 East 21st Street
325 East 21st Street
18 East 23rd Street
240 East 26th Street
224 East 27th Street
236 East 28th Street
34 East 30th Street
132 East 30th Street
134 East 30th Street
214 East 30th Street
205 East 31st Street
211 East 33rd Street
217 East 33rd Street
221 East 33rd Street
227 East 33rd Street
119 East 35th Street
221 East 35th Street
27 East 37th Street
307 East 37th Street
309 East 37th Street
311 East 37th Street
119 East 38th Street

133 East 38th Street
153 East 48th Street
155 East 48th Street
146 East 49th Street
150 East 49th Street
245 East 49th Street
336 East 50th Street
337 East 50th Street
230 East 53rd Street
339 East 58th Street
409 East 58th Street
154 East 61st Street
225 East 62nd Street
10 East 63rd Street
27 East 63rd Street
115 East 64th Street
327 East 65th Street
3 East 66th Street
6 East 68th Street
8 East 68th Street
35 East 68th Street
12 East 69th Street
164 East 70th Street
333 East 70th Street
335 East 70th Street
158 East 71st Street

108 East 73rd Street
110 East 73rd Street
122 East 73rd Street
134 East 73rd Street
503 East 73rd Street
34 East 74th Street
41 East 74th Street
178 East 75th Street
11½ East 76th Street
211 East 76th Street
16 East 77th Street
155 East 78th Street
235 East 78th Street
404 East 79th Street
7 East 81st Street
127 East 81st Street
48 East 82nd Street
50 East 82nd Street
163 East 82nd Street
209 East 83rd Street
311 East 83rd Street
313 East 83rd Street
410 East 84th Street
429 East 84th Street
430 East 84th Street
429 East 85th Street

161 East 88th Street
154 East 89th Street
161 East 89th Street
163 East 89th Street
165 East 89th Street
167 East 89th Street
169 East 89th Street
512 East 89th Street
18 East 92nd Street
25 East 93rd Street
139 East 94th Street
126 East 95th Street
164 East 95th Street
3 Rutherford Place
43 Fifth Avenue
1308 Madison Avenue
435 Park Avenue South
1235 Park Avenue
965 Lexington Avenue
1111 Lexington Avenue
325 Third Avenue
329 Third Avenue
1621 Second Avenue
1370 York Avenue
1372 York Avenue
1374 York Avenue

GREENWICH VILLAGE & WEST SIDE

10 Charles Street
16 Charles Street
18 Charles Street
23 Christopher Street
25 Christopher Street
426 Greenwich Street
699-701 Greenwich Street
725 Greenwich Street
727 Greenwich Street
729 Greenwich Street
731 Greenwich Street
31 Grove Street
51 Horatio Street
510 Hudson Street
512 Hudson Street
514 Hudson Street
516 Hudson Street
518 Hudson Street
11 Jones Street
12 MacDougal Alley
49 MacDougal Street
96 Perry Street

116 Perry Street
118 Perry Street
23 Prince Street
79 Sullivan Street
76 Washington Place
193 Waverly Place
62-64 Seventh Avenue
41 West 10th Street
246 West 10th Street
250 West 10th Street
52 West 11th Street
20 West 15th Street
131 West 15th Street
133 West 15th Street
127 West 17th Street
154 West 18th Street
303 West 20th Street
464 West 23rd Street
353 West 29th Street
355 West 29th Street
354 West 30th Street
355 West 30th Street

35 West 54th Street
15 West 55th Street
19 West 55th Street
161 West 71st Street
343 West 71st Street
110 West 73rd Street
112 West 73rd Street
114 West 73rd Street
46 West 74th Street
105 West 78th Street
107 West 78th Street
109 West 78th Street
121 West 78th Street
131 West 78th Street
132 West 78th Street
236 West 78th Street
303 West 78th Street
311 West 78th Street
314 West 78th Street
135 West 79th Street
123 West 82nd Street
311 West 84th Street

355 West 84th Street
127 West 85th Street
324 West 86th Street
43 West 87th Street
115 West 87th Street
304 West 88th Street
306 West 88th Street
330 West 89th Street
314 West 91st Street
67 West 92nd Street
175 West 92nd Street
307 West 92nd Street
43 West 94th Street
317 West 99th Street
326 West 101st Street
302 Columbus Avenue
541 Columbus Avenue
555 Columbus Avenue
565 Broadway
684 Broadway

Selling Is Our Only Business

If you are thinking of selling or buying a building, let our competent staff help you.

Call Lewis B. Kaye, President

LBKAYE ASSOCIATES, LTD.

655 Madison Avenue, New York, N.Y. 10021 Tel: (212) 838-9330 / 838-1578

Members of the Real Estate Board of New York

TOWN & COUNTRY PROPERTIES

BUCKS COUNTY HORSEFARM

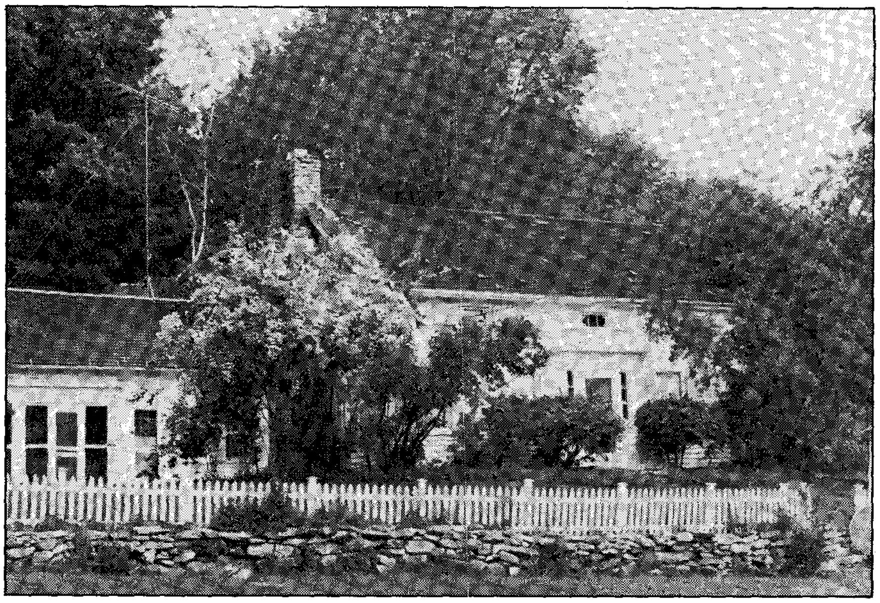
33 ACRES. Stone country House set in a glade on REVOLUTIONARY GROUNDS, century old trees, spring fed pond. Center hall, living room, library, dining room, wondrous new kitchen and greenhouse, 4 fireplaces, 6 bedrooms, 3 baths, 2 powder rooms. Stone spring House. BARN: 12 stalls, attached indoor arena 60 x 128, 3 fenced pastures. Apartment: living room, dining room, kitchen, 2 bedrooms and 2 baths. Surrounding 35 Acres in conservation insures views for miles. Phone for appointment. $350,000.

JOHN ROOT, INC.
LUMBERVILLE, PA.
(215) 297-8171

BERNARDSVILLE - NEW JERSEY

Circa 1765, Fieldstone Colonial, 30 acres, orchard, pasture, woods/trails; 18 rooms, 4 fireplaces, fine architectural detail. 3-car+ fieldstone garage, greenhouse, smokehouse, & tenant cottage; with 10 acres $275,000 or 30 acres $385,000.

BOOTH AGENCY, INC.,
REALTORS
(201) 766-2100



CHARACTER

A difficult word to define but you know this 1820 colonial has it. The setting is perfect: 7.8 acres on a quiet country road, old fieldstone walls and mature woods. The house is perfect. The 8 rooms, 3 bedrooms and 3 bathrooms have just been tastefully redecorated. Wide board floors. Studio. A comfortable 2 hour drive from N.Y.C. in Sharon, Conn.

The DeVoe Realty Company
Call Collect (203) 364-5571 (203) 927-3571

With your head in the clouds and you spirits soaring, you will love this Southampton mansion with guest house, pool, greenhouses - all on over three acres - a few steps from the ocean. Superbly restored Renaissance interior by one of New York's top decorators. Truly a show-place at $550,000. By appointment only.

JACK DOUGLAS REALTY, INC.
Main Street (516) 537-3272 Bridgehampton

The Best Loft Co-Op in Town is at 205 West 19th Street

Open House Sun. 2-4 Come see For Yourself 5,810 Sq. Ft. per floor. Lite & views on 3 or 4 sides. Only $55,000; Maint. $668 per mon. - Drive-In Ground Flr & Bsmt 12,880', ONLY $110,000-maint. $1,336 per mo. Exclusive through: Jane Munson

Helmsley-Spear Loft Sales, Inc.
60 E. 42 St., NY (212) 687-6400
Offering by Prospectus Only

TENNIS COURT & POOL

This contemporary Ranch has it all. 11 rooms include living room with cathedral ceiling, 2 family rooms, bar, steam room, 5 bedrooms, 3 baths, 2 decks. Outside - 2 patios, gas barbeque, 20 x 44 pool, lighted all-weather court. Loaded with extras. Just listed. $198,000 in Pomona, N.Y.

Lydecker Agency
Corner Main & Franklin Nyack, N.Y.
(914) 358-3700

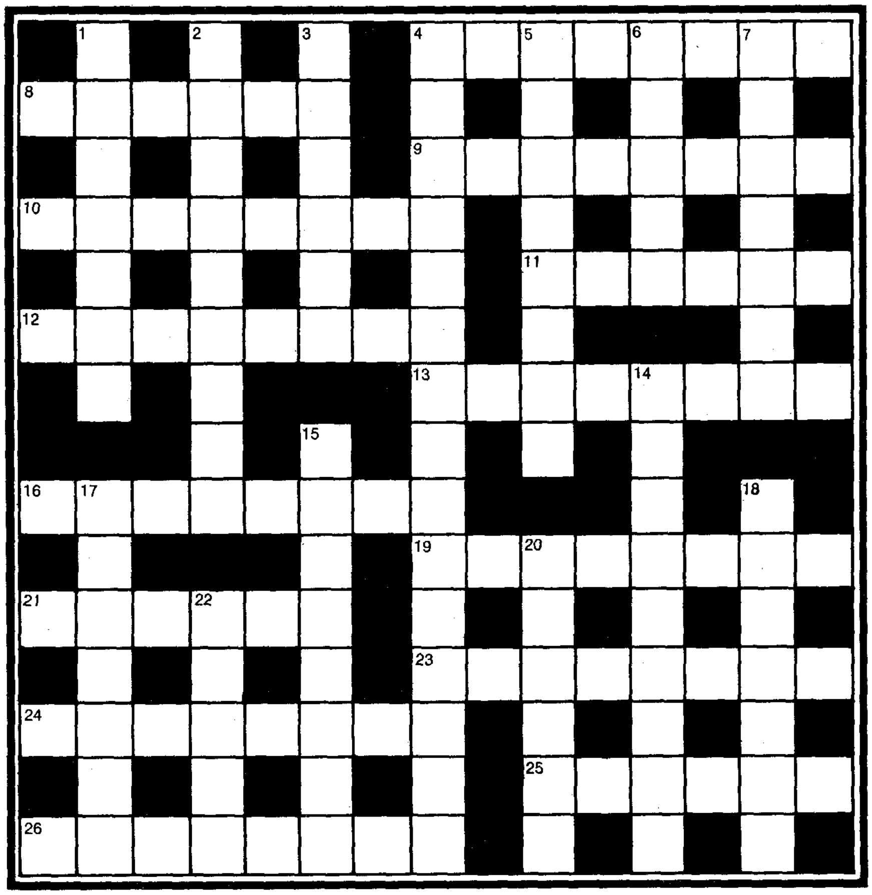
"SARATOGA IS EXCITING LIVING"

Beautifully renovated Victorian home with an extraordinarily high level of workmanship. In the most prestigious area in Saratoga. $89,000.

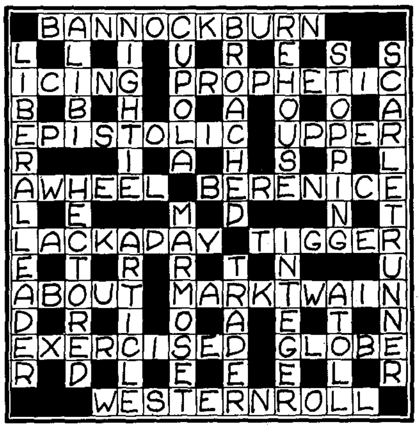
John T. Roohan Realtor
43 Union Avenue Saratoga Springs, New York
(518) 587-4500

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



Clues

ACROSS

4 Worries about foreign money after tea. (8)

8 Difficult when ascending. (6)

9 After impudence, the cane is applied rather flashily! (8)

10 Learned to make the tea with Hitler Cockney-style! (8)

11 Debate about a descendant. (6)

12 Hers, maybe, is long ill-natured. (8)

13 Grandfather clock for the veteran? (3-5)

16 Points to head-gear from French adventure. (8)

19 Drink in the evening with an established member of the team. (8)

21 Start out to show to advantage. (3-3)

23 How mother is in the eyes of the final promenaders? (8)

24 Food Adam gave for Eve? (5, 3)

25 Paper often ready to change? (6)

26 Objectively, I'm a more certain judge. (8)

DOWN

1 Just standing? (7)

2 Evil kind of poet apparently? Exactly the opposite! (4-5)

3 All endlessly endlessly alike perhaps in a chemical sense. (6)

4 Digits for making a connection? (9, 6)

5 Where troops do their thing? (2, 6)

6 The one and the other join a South African statesman. (5)

7 See heartless clown inside fence. (7)

14 Set up a building. (9)

15 Is the road better (seemingly) for the traveller? (8)

17 Building for pet eels? (7)

18 Put the lid on the fuel problem? How odious! (7)

20 Strain the eyes with singular spectacles! (6)

22 Wild rogues without any sign of social acceptability—monsters, in fact. (5)

© 1978, Times Newspapers, Ltd., London

CHANGE OF ADDRESS

Attach present mailing label here and write in *new* address below.

(Please allow 4-6 weeks processing time)

Name

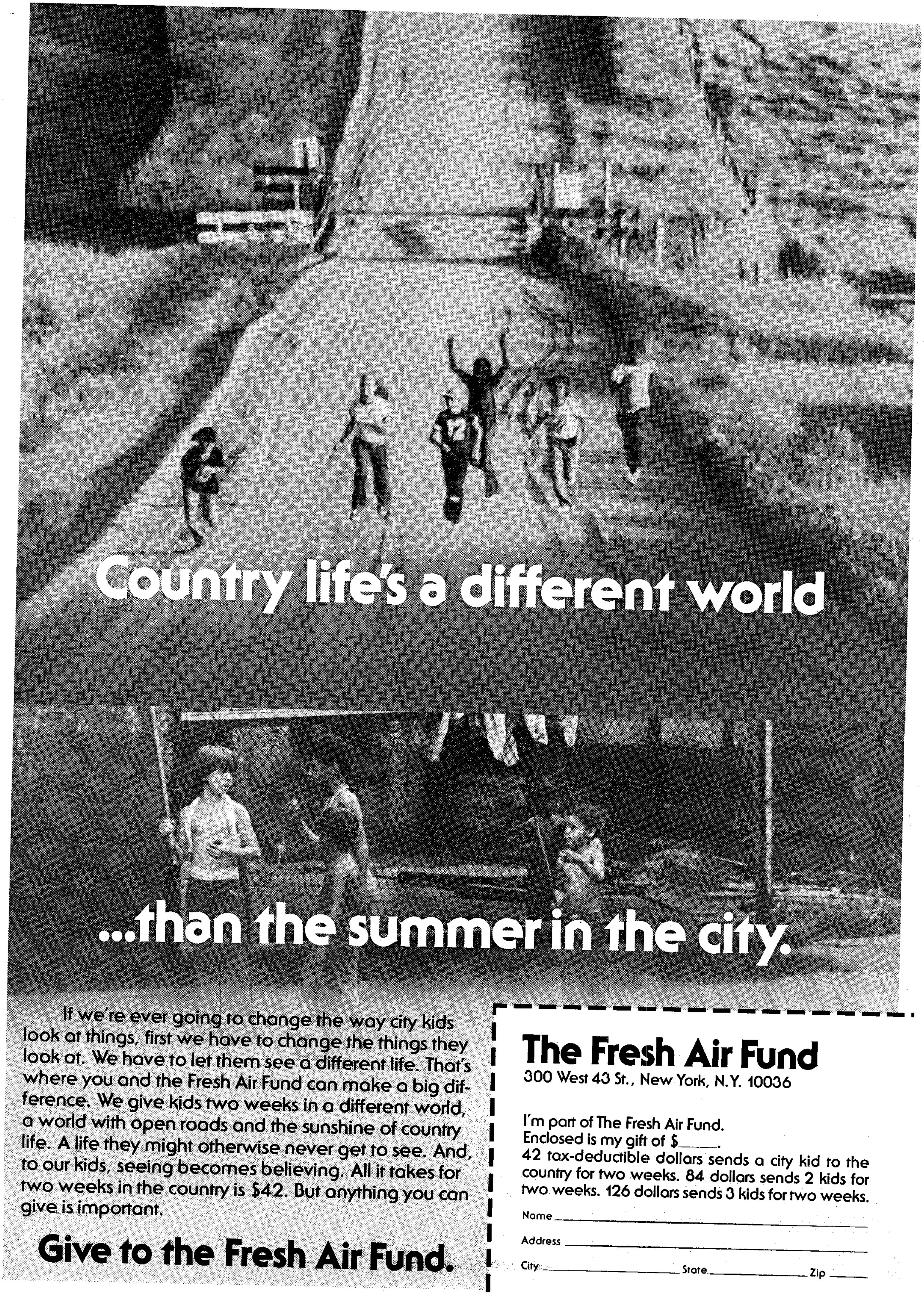
Street Address

City

State *Zip Code*

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION
☐ RENEWAL
☐ 1 year—$18 ☐ 2 years—$32
☐ Payment enclosed ☐ Bill me


Country life's a different world
...than the summer in the city.

If we're ever going to change the way city kids look at things, first we have to change the things they look at. We have to let them see a different life. That's where you and the Fresh Air Fund can make a big difference. We give kids two weeks in a different world, a world with open roads and the sunshine of country life. A life they might otherwise never get to see. And, to our kids, seeing becomes believing. All it takes for two weeks in the country is $42. But anything you can give is important.

Give to the Fresh Air Fund.

The Fresh Air Fund
300 West 43 St., New York, N.Y. 10036

I'm part of The Fresh Air Fund.
Enclosed is my gift of $____.
42 tax-deductible dollars sends a city kid to the country for two weeks. 84 dollars sends 2 kids for two weeks. 126 dollars sends 3 kids for two weeks.

Name ________________________
Address ________________________
City __________ State __________ Zip _____

Art/John Ashbery

EMBLAZONED SHIELDS

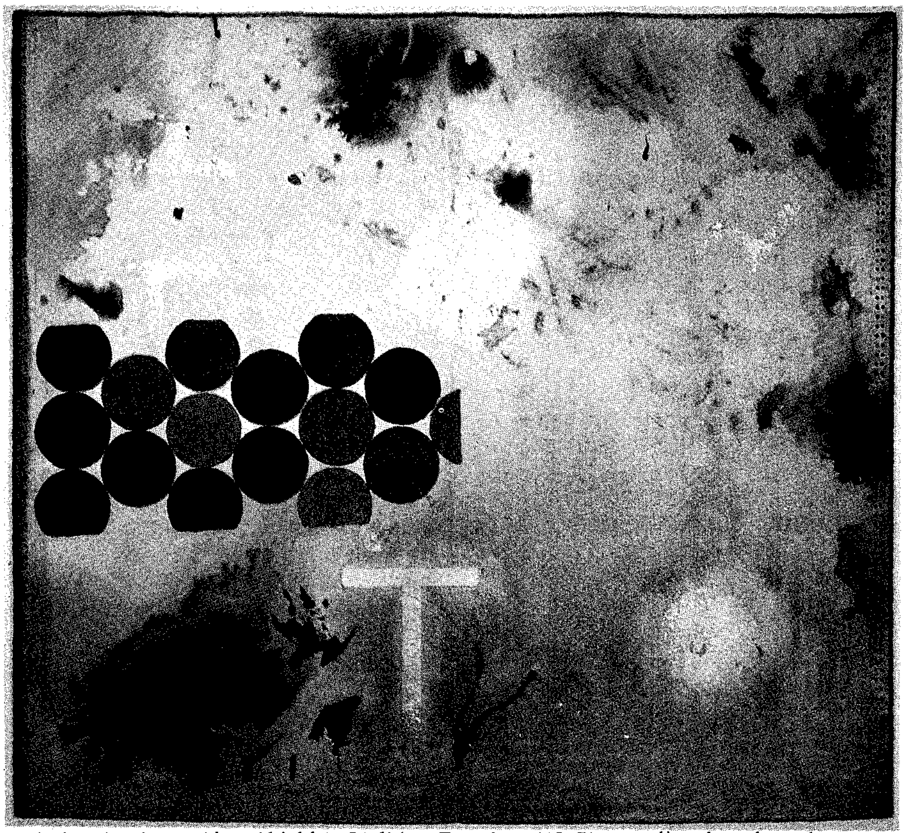
"... Shields's works are visually ravishing, but this seems to have happened by accident. There is no effort at seduction..."

Alan Shields is showing new paintings, prints, and constructions at the Paula Cooper Gallery (155 Wooster Street, through June 10), where he had his first one-man show in 1969. This is a not-too-common example of an artist who has become internationally famous remaining loyal to the dealer who discovered him.

Where, on the other hand, would one go from Paula Cooper? Of all the big-time avant-garde emporiums, hers is the only one that doesn't make you feel you are trespassing on sacred precincts. There is something charming, even slightly frivolous, about the place even though the work on view may be extremely serious. Ms. Cooper is to the younger generation of dealers rather what Betty Parsons is to hers—someone with dedication and a good eye, who actually seems to have fun doing what she's doing. Hers is a class act that manages not to take itself too seriously.

Getting back to Mr. Shields: Class and charm are two of many things his work has. The class is immediately apparent; the charm works in more devious ways. Leo Rubinfien in *Artforum* called Shields's pictures "extroverts, though admitting to shyness is their social ploy." Perhaps, but there is certainly no conscious effort at seduction here. The works are visually ravishing, but this seems to have happened by accident. What is compelling about them is their extreme involvement with themselves, or rather the artist's almost orgiastic involvement in his own work.

"All my work's incestuous. I'm a nut about keeping things and going back to them. I won't throw anything away," he once told Howardena Pindell in an interview in *The Print Collector's Newsletter.* He was alluding to a book of his prints he had made entitled *The Incestuous Kids.* Elsewhere in the same interview he said, "I'm always working with things that have already had something happen to them, to make things I do later respond to differently. . . . It's just like farming. It's good to rotate crops. It's good to change media."


Stitches in time: *Alan Shields's* Holiday Erection *(1977); acrylic, thread, and canvas; 117 by 106 inches; on exhibition at the Paula Cooper Gallery now through June 10.*

After an initial phase of fairly rectilinear stitched grids in pale, austere colors, Shields moved into the splashy, freewheeling, open-ended kind of work he is talking about above. His style hasn't changed much in the past few years, but since it was so wildly heterodox to begin with, changing even as one tried to take it in, it can be said to be in a state of continual flux. His new show is, once again, a feast to the eye.

One problem that obsesses him (and many other young artists, though rarely to this degree) is the question of what a painting actually is. Is it some pigment on a canvas that hangs against the wall? No, it can be lots of things. Included in this show as "paintings" are paper dunce caps, constructions that look like plastic dish drainers given a lumpy coating of wet paper pulp that is then colored and stained, and a construction of rolled tubes of painted canvas in the shape of a pavilion that dangles pleasantly from the ceiling.

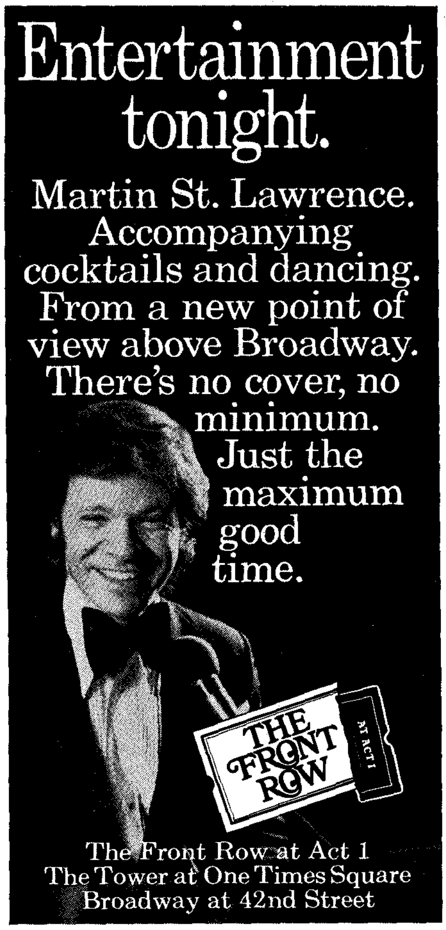
In the past he has done paintings on both sides of the canvas, as well as paintings in the form of drums, cages, and other hard-to-take-in shapes. The message seems to be that what you see is what you get, but there is no way you are going to see it all.

Among the major large pieces in this show, *Flag of Hudson Ave. #1* is a sort of quilt suspended from one corner. It looks fairly straightforward at first, but, as usual with Shields, closer inspection reveals that funny things are going on. Most of it is black and there is a wide red band along one edge, but the colors are not those of paint but of commercially dyed canvas.

Stitched to the canvas are narrow tapes which form a regular grid pattern. But it is not all that regular. Some of the tapes were stained with

Photographed by eeva-inkeri

KORBEL
a touch of Love
INDIVIDUALLY FERMENTED IN THIS BOTTLE
KORBEL
Brut
California Champagne
ALCOHOL 12% BY VOLUME


Entertainment tonight.

Martin St. Lawrence. Accompanying cocktails and dancing. From a new point of view above Broadway. There's no cover, no minimum. Just the maximum good time.

The Front Row at Act 1
The Tower at One Times Square
Broadway at 42nd Street

All that Bermuda is

GOLF on our lush 18-hole championship course.

TENNIS on our six superb cork-turf courts.

SWIMMING in our three pools (one heated, another with a waterfall).

BEACHES (two of them), pink and private.

FISHING and watersports from our Yacht Club.

CYCLING on island lanes.

DINING in our Windsor Room, and showtime in our Knight Club and Lounge.

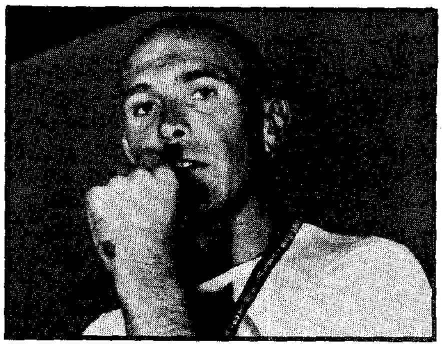
PEOPLE eager to serve you.

SHOPPING in our own arcade.

Castle Harbour

In fact, so much of Bermuda is at Castle Harbour, we wonder . . . will you remember Castle Harbour for Bermuda, or Bermuda for Castle Harbour? Find out. Stay with us at daily rates from $44 to $69 per person, double, including breakfast, tea, dinner. Or choose one of our special packages.

SEE YOUR TRAVEL AGENT OR CALL IN NEW YORK 212-246-0490.



Portrait of artist: *Alan Shields up close.*

faint smudges of color prior to the stitching; some were painted after they had been stitched on, so that the paint soiled the background a little. Here and there a few colored beads have been fastened to the canvas, or a line of stitched "drawing," visible only from very close up, will wander off into nowhere. The implications of this "slightly irregular" quality—tiny anomalies in what at first seems a straightforward and monumental design—are what give the work its fascination. If Alice B. Toklas's brownies had been served at Aunt Dinah's quilting party, the resulting handiwork would have had a similar look.

Shields's titles are as off the wall as his paintings seek to be. *Big Rare, Fine Fair* looks like a Stella that got left out in the rain. (Shields, like many painters, frequently works outdoors, but unlike most painters he sometimes leaves his paintings there.) It is an arrangement of concentric squares, black at the outer edges, graduating from yellow to red as one approaches the center, but again, this simplistic, frontal pattern has undergone minute but important changes. More strings of tiny, multicolored beads projecting out from the canvas; stitching; smudged pigment. Why? Because nothing ever turns out the way it's supposed to, and Shields wants us to be very aware of this.

Otherwise, what will we think when we get to his more complex constructions, which are to be read not only as constructions but also as paintings? Shields has carried the Impressionists' premise that painting should concentrate on *how* rather than *what* the eye takes in to extremes which would have startled Monet, but which are nonetheless valid. The impossible task of trying to decipher a "painting" like *Pé le* (actually a cagelike construction about the size and shape of a hatbox, whose wires have been given the lumpy, rainbow-painted paper coating) is also an exemplary one. It is a kind of demonstration of both the ease and difficulty of contemplating any work of art.

For Shields, who lives on Shelter

Photographed by Margo and George Kren

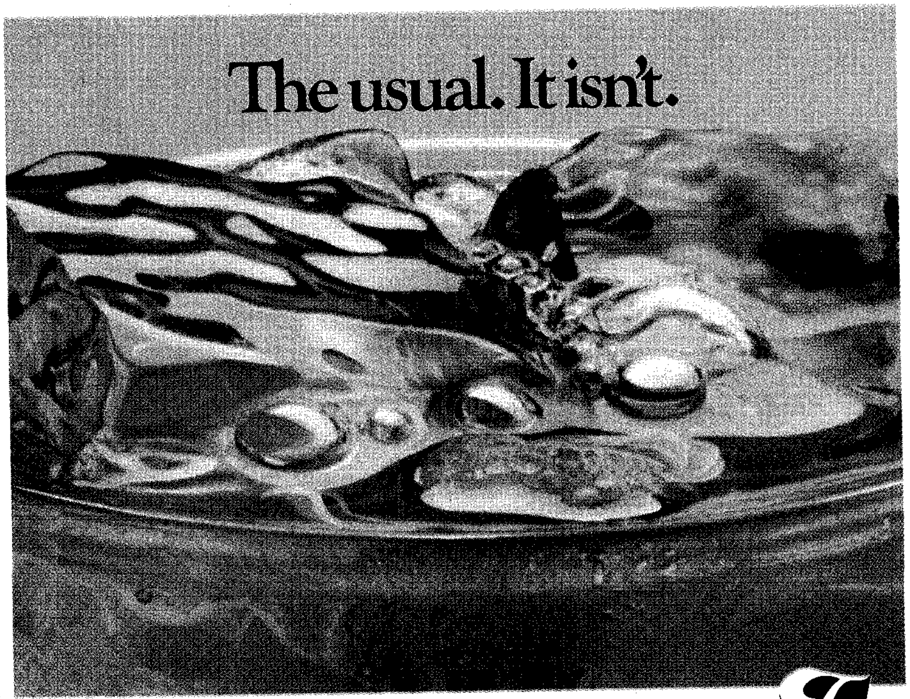
sland and is said to be an outdoorsy ype who sails and fishes a lot, there s no clear-cut difference between art nd nature. They may not be partners xactly, but they somehow belong ogether.

Speaking of his prints, he has said: I feel a real need for art to go out here, not to be there in competition vith trees but to hang on them, and ot to be in conflict with nature but to eflect it or get into it in some way hat makes for intimate spaces in the utdoors. . . . Maybe it's going to be vind chimes, but they're really going to e something else, you know?"

Fun is not a commodity that exactly lows like wine in the galleries of SoHo, ut there is more of it at the **Drawing enter**'s show of drawings made for nimated cartoons (137 Greene Street, hrough June 10) from 1914 to the resent. It begins with ten lovely line rawings by Winsor McCay, the cre- itor of Little Nemo, for his technically ery primitive 1914 animation, *Gertie he Dinosaur.* (One contains a hand-rinted instruction to himself: "Start ail wiggle.") There are several exmples from the Fleischer studios (Popye and Betty Boop) and Warner Bros. Bugs Bunny, the Roadrunner, et al.) nd a beautiful selection from Disey Studios, including sketches for *inocchio,* where animation reached its pogee before declining into the lost rt it is today.

It has been revived in recent times y avant-garde artists, and some of his work is included in the show. Vith the exception of Robert Breer's risp mixed-media drawings for a film n progress called *LMNO,* the results re mostly not very visually stimulatng, though it is, of course, unfair to udge them as finished works rather han as working sketches.

Elsewhere: Paris-based **Daniel Brustein,** who was once a *New Yorker* caroonist under the name of Alain, is howing his lovely, muted, Intimist figre and landscape paintings at A. M. achs (29 West 57th Street; the show as been extended through June 10). **usan Crile**'s airy, loose-knit charcoal nd pastel drawings are at Droll-Kolert (724 Fifth Avenue, through June 7). They hint at both landscape and rogenous zones but remain allusive. And the noted French photographer **Jean-Pierre Sudre** is having his first how in this country at the Marcuse feifer Gallery (825 Madison Avenue, hrough June 9). The objects in these aunting still-life photographs seem to ave assumed a heightened reality they ould never have had in real life. ■



If you want your usual on the tall side, spend a happy hour with us. 5 to 7 Monday through Friday.

Stouffer's
Top of the Six's
666 Fifth Avenue • 757-6662

the heat's on...

get your furs into cold storage

fur storage •
reconditioning •
repairs • alterations
Free pick-up and delivery
by our own bonded messengers

Leather Care
1701 FIRST AVENUE
at 88th St. N.Y.C. 10028
427-7111

YOUR COMPLETE ON-PREMISES
CLEANING FACILITY FOR
FURS, LEATHER, SUEDE

"Suddenly, you're in a kind of grotto... a winding trail leads to intimate little "caves", so romantically-lit and secluded..."
Stendahl, Daily News

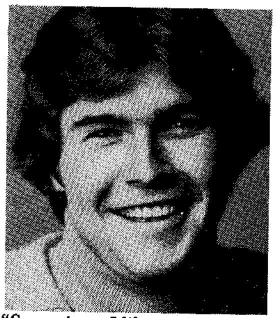
ROMA di NoTTE

Dancing to live music in an enchanting after-hours rendezvous. Your personal cave sets the mood for a romantic nightcap & dining: exquisite appetizers, entrees from pasta to quail, delectable pastries & Expresso. Exceptional wine cellar & bar. To make it a night of nights...

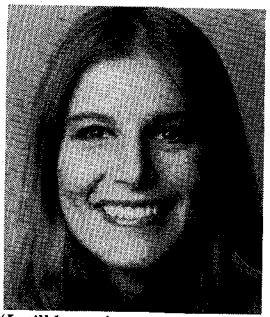
It's *got* to be ROMA DI NOTTE,
a unique nighttime playground at
137 East 55th Street
Res. 832-1128

9 OUT OF EVERY 10,000 AMERICANS PREFER CAMPARI

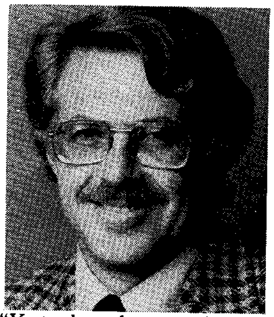
Compared with Europeans, Americans are meager consumers of Campari & Soda.
But a few new converts are won every day by its unique bittersweet taste.



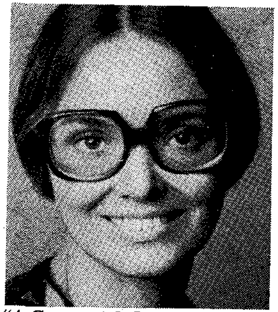
"Sometimes I like to drink Campari with soda. Other times I like it with tonic. But mostly, I like to drink Campari with Melissa."
—Steve Gibson, San Fran.



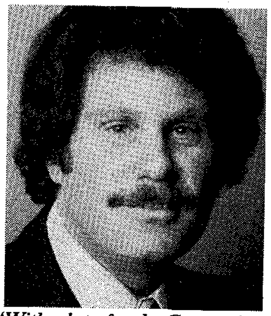
"I still haven't gotten Fred to drink Campari. But I'm hopeful. After all, last month I got him to give up suspenders."
—Joan Gringer, N.Y.C.



"Yesterday, when everybody ordered cocktails, I said, 'Campari' instead of what I usually say ('Martini'). I found it improved my articulation."
—Mort Goldstein, Boston.

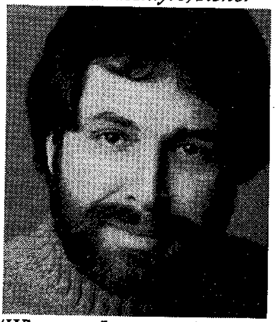


"A Campari & Soda prepares my palate for a good meal. After I finish the drink, I go to bed, and my palate goes out to dinner."
—Lea McIntyre, Reno.



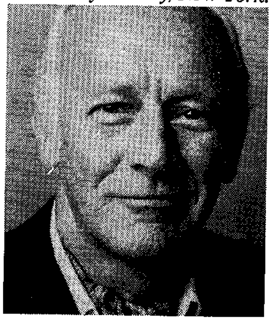
"With a lot of soda, Campari is a perfect before-dinner drink. With a little soda, it's a great cocktail. With nothing at all, it's in a glass by itself."
—Jeff Landis, Atlanta.

"I allow myself one drink before dinner. Since I discovered Campari & Soda, I've been eating six dinners a day."
—Iby Korody, New York.



"Whenever I spot another Campari drinker I always honk my horn and wave."
—John Gray, Seattle.

"I first tried Campari on the Via Veneto in Rome and didn't care for it. But that was before I met Marcello."
—Greta Westfall, L.A.



"I never knew a foreign agent who didn't drink Campari."
—James Barker, Wash., D.C.

ITALY
CAMPARI
Aperitivo
Campari
AUSTIN NICHOLS & CO.

CAMPARI & SODA

Pour a jigger (1½ oz.) of Campari over ice in a tall glass. Add 4 ounces of club soda. Squeeze in a wedge of lemon or lime to taste, if desired.

You too can be in a Campari ad!

Just send your "Campari Quip" and a snapshot to P.O. Box 2782NY, Grand Central Station, New York, N.Y. 10017. If selected, your photo, name and witticism will appear in a future Campari ad—and you'll receive $100. (Sorry, nothing can be returned.)

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 321

BY MARY ANN MADDEN

Theme from *Pretty Baby:* "This Is My First Affair, So Please Be Wunderkind"

Comrade Fyodor after a few grogs: "Red Dostoyevsky at night, sailor's delight."

A week at the Golden Door: "Seven Days in Almay"

Above, first additions. Competitors are invited to provide a definition for a single familiar phrase, title, or adage, one word of which has been altered by the prefixing of up to three syllables.

Results of Competition 318, in which you were asked for the opening paragraph of a novel not newly published. Limit 60 words.

Report: Bang. Bang. Three shots poured out and I was off on the wettest adventure of my life. A startlingly florid group, of which many more could have been printed. Of those for which space allows, I leaned toward the combination of style/subject redolent of overexposure. Others, mangling spelling and grammar, crept apace. Favored subjects ran to: Sex change. Governess on the moors. Inner peace. After life. Tough city cop. Animal odysseys. Vets (war and fur). The occult. Athletes' feats. Capture by creatures. Trapped, but not for long, housewives. Shrink/sex problems of people called Muffy and/or Reggie. Little black books: youth on the farm, life in the ghetto. And so on. "I was born in the house built by my father" may be fiction, but it is not, alas, novel.

First Prizes of two-year subscriptions to "New York" to:

The jungle around Boca del Gato is steamy, unbreached, and it shimmers in the sun. The town itself was once a busy port but presently lies dormant. An air of evil can be sensed in its filthy side streets, dark and innocuous. Every sweating, hollow-lipped soul in the town has their own story. This is one of them.

Alex Vaughn, Old Lyme, Conn.

Hollywood is a mean burg. It wears people out by thinking about them. It's so mean that Peoria is just one standard deviation away, and that's on a nice day. Hell, I learned years ago that friendship is inversely proportional to the square of the obligations which it imposes, which is why I enjoy watching people. I also skylark and drink.

Robert M. Hunt, Cambridge, Mass.

It was 1:15 A.M. when President Maxton summoned me to his office. As I drove over, I wondered when all this mess would come to a head. He offered no greeting as I walked into his study, but began on an old theme. "Jack, my mother was a saint. She was a Mormon, you know. . . ."

Ed Boardman, Wayne, N.J.
sp. mention: James W. Penha, Jackson Heights, N.Y.; Robert Tobinski, Chicago, Ill.; David I. Warren, Chagrin Falls, Ohio

Runner-up Prizes of one-year subscriptions to "New York" to:

The California sun blazed down on her lithe and tanned body. Looking at her newly manicured nails, she idly thought of the Thea Porter gown she would pick up later on Rodeo. The butler interrupted her reverie by presenting a silver tray with a single card on it. The name was one from the past—Marty Rossi.

Marlene Linick, Tampa, Fla.
sp. mention: Karl Levett, NYC

Doc Watson was the dour medical examiner for the Oakland Homicide Bureau. Despite most of a lifetime spent with cadavers, whole or piecemeal, he managed to conduct his offices with light-hearted cheer and gusto. I never passed up a chance to talk with this forensic freebooter over any newly arrived corpse whose demise I had to unravel.

Fred Burleigh, Charlotte, N.C.

The goat paused in his grazing, raised his head, and cautiously sniffed the air. The sense of danger that interrupted him had disappeared. A sudden mountain breeze ruffled his beard as he resumed nibbling on the sweet grass. Had he been younger, or less hungry, he would have sensed the approach of two people inching down the slope . . .

Miles Klein, East Brunswick, N.J.

And Honorable Mention to:

Slap! "Damn." Slap! "Got it!" Except for the intrusion of the blood-seeking mosquitoes, PFC Joseph Willard was alone with his thoughts in the inhumanly steamy jungle. "If war is hell," he mused to himself, "then solo patrol is purgatory."

John Falxa, NYC
sp. mention: Gerald Williams, Midwest City, Okla.

The fretful scrape of a rhododendron against the pane drew her to the window; in the garden, two moon-silvered poplars shivered while a solitary leaf etched its wake across the pond. "Will it rain?" she wondered dully, and turned at the sound of a heel clicking on the parquet. "Mr. Duncan has arrived, Madam," Carrbeau murmured.

Bernie Horowitz, Rochester, N.Y.

Oh. yes, I knew what I was getting into. I hesitated a moment, but, at last, mama would get the necessities of life, my brother a commission, my sister a coming-out ball, decent schools for the younger children. That dawn I went to the sea to fish for breakfast. I cast my rod and the line snagged on The Box.

Jacqueline Weinberg, Brooklyn

"You are infinitely dear to me," Noah told her huskily. "And indescribably desirable." "But—your wife . . ." she began. He placed a finger across her crimson mouth. "Susan would feel a terrible sense of loss," he assured her. "But in the long run I know she would understand. She'd *have* to."

Albert G. Miller, NYC

My host rose to his feet. "Please stay seated," he said. "I'll give you a little after-dinner music and then—I have quite a story to tell you."

Carol Cummins, Newport, R.I.

His flesh was deviate in the room, a scent like serendipity swashbuckling in the tumescent shadows. He was Fandor the Blackamoor, come bodily into her boudoir from beyond the perimeter of a tarnished prose; and, as she laid aside the book in her hands and closed her eyes, she sighed at the indelicacy of this novel situation.

Tom Miller, NYC

"If I could survive the sixties," thought Nicola as the 747 that bore her geared for its final descent to the glittering American suicide dream that was Las Vegas, "I can for sure survive my divorce."

A. Raymond, NYC

Falling, aware that his parachute had not opened, Raymond thought about death. And life. His life. School at Groton. The love affair with the president's daughter (funny how that turned out!). And the

THE COTTON PATCH
Meet Your Friends At The Famous Southern Place In New York For Eating, Drinking And Talking
Specialties: Pit Barbecue Ribs, Seafood, Fried Chicken, Enormous Salads, Cornsticks, Fudge Pecan Pie, Mint Juleps & Hurricanes.
Luncheon Cocktails Dinner
1068 Second Ave. (56th) 688-6595

HARVEY MILLER PRESENTS...
EXPERTEE'S
PROMOTIONS
CUSTOM PRINTED TEE SHIRTS
SATIN BASEBALL JACKETS HOODED SWEATSHIRTS
CANVAS TOTE BAGS SCARFS
DELIVERED WITHIN 3 DAYS (212) 387-5835

Owner FUMIKO HOSODA welcomes you...
"Dining at Shinbashi is spending an evening in Japan"
Luncheon-Cocktails
Complete Dinners
And A La Carte
Party Facilities,
Credit Cards - Closed Sun.
Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY-TEL: 661-3915
(bet. Park & Madison)

knickers
688-9488 Lunch Dinner Brunch
928 Second Ave
at 49 Street New York

A delightful resort on Edgartown Harbor.
Harborside Inn
Island of MARTHA'S VINEYARD
For brochure or reservations,
Tel. (617) 627-4321 or write:
Harborside Inn, Edgartown, Mass. 02539

COPA-DISCO
"At The COPACABANA"
6 East 60th St. PL 5-6010

Huge Dance Floor
Large Bar
Sophisticated
Beautiful Crowd
Table Service
1940's Decor
For SINGLES & COUPLES Over 21
Who Love To Dance
Sensational Sound & Lights
Complemented by Smoke & Fog
Open every Fri. & Sat. from 10PM to 4AM
Available for PRIVATE PARTIES
7 Days a Week

bizarre turn of events that had led to his present situation.

Mel Rosen, Stanfordville, N.Y.

Lights. Garish, multicolored. Racing, blinking, dancing lights. Coruscating, scintillating lights from the monstrous chandelierlike object flashing across the sky. Other lights. Hundreds of red, yellow, green, blue, orange lights jumping underfoot to the disco beat. He strutted tall and proud. "You're king of the universe tonight," she breathed.

Michael Schreiber, Brooklyn
sp. mention: Ronald Weich, NYC

Chaim Poitzer was very tired from the pushcart. Many turnips remained and it would soon be the Sabbath. He had a voluminous beard which he now sighed through. And rain was starting up!

Henry Morgan, Truro, Mass.

McLaughlin stretched and sipped the scotch. He felt good. The Martinez case was wrapped up. In his pocket were 1,700 big ones and a plane ticket to Rio. He hardly noticed the redhead until she was at his elbow. Mr. McLaughlin?" she asked breathlessly. He turned. The huge green eyes were pleading. "Mr. McLaughlin, you've *got* to help me!"

Anne Bernstein, NYC
sp. mention: K. Denton, Holmes, N.Y.

Bonaparte escapes! War with France! Ships of the Royal Navy dash against channel storms to blockade Calais. Sails billowing, Union Jack streaming, one graceful frigate leaps ahead, on special mission against the batteries at St. Lo.

Jack Ryan, NYC

Having known him, I can tell you that Johnny Ace was the best. He was Numero Uno. His only fault was his lousy taste in women.

Selena Stacko, Redfield, S.C.
sp. mention: Brian Plante, Staten Island

The fiery rim of the tropical sun edged above the horizon at precisely 4:51 A.M. on Thursday, June 6, as the nuclear aircraft carrier *USS Adam F. Holsworth* knifed silently through the calm Pacific at 73 degrees, 42.5 longitude; 30 degrees, 17.8 latitude. Aboard the giant warship the entire 1,733-man crew lay ashen and twisted in their bunks—DEAD!

Joseph H. Clinard, Huntington, N.Y.

"Where are my espadrilles?" oozed Marshall, feet searching. "If one more sings 'What I Did for Love,' I'll plotz! Next!"

"Marcella Berlin," wafted a thin voice from the darkness.

"Okay, honey, whatcha been doin'?"

"S-s-summer stock, sir."

Marshall's eyes darted skyward; he exhaled in exasperation.

"Okay, honey, give your music to Pianoman and boogie."

"Boogie?"

"Commence!!!"

"K-k-kiss the day good-bye . . ."

Charles Almon, Brooklyn

The sun was a fiery balloon floating in the sky. Siddhartha Gautama sat beneath the Bodhi tree and stared at it all day long. Suddenly, the flaming orb seemed to pop, bathing the horizon in a blaze of glory, and filling the young prince's eyes with peaceful joy. "This is it," he whispered through his tears. "This is really it."

Michael Leach, NYC

The guy was dead. A nice, clean gray hulk, unlike the many really foul stiffs Matt Tabor had seen in his time. Still, this one gave him a sinking feeling he couldn't quite fathom.

James J. Cordes, Stockholm, N.J.
sp. mention: Ted Berkelman, Bronx

From the outside you would never have guessed. Lush, manicured green acres and freshly painted white bungalows suggested an exclusive country club. Even the huge sign which greeted you from the expressway—WELCOME TO SHADY PINES—gave no clue as to what went on inside the locked doors.

Stephen Saikin, NYC

So this was it. She grasped the tattered suitcase more tightly as she pushed past the grimy leaflet hawkers, leering gawkers, and bewigged girls in short skirts and tall heels thronging the steaming pavement before the bus terminal. This was what they called the Minnesota Strip. But it would be different for her, she knew: She was from Missouri.

Dodi Schultz, NYC

The king growled from the chessboard. "Your move, my red fox!" The cardinal smiled. "Your queen is in danger, sire." "It's not your knights and castles I fear," the king snarled, "but the bishops who would entrap her!"

John E. Tuhy, M.D., Portland, Ore.

WHO? A crunch of dismay as Henry Heinzman realized he had no name for the face in his shaving mirror. There, wreathed in baroque squiglets of lather with a single tiny crimson accent, was—who? Not little Hank or suave Henri. Not old Heinzy or Enrico, stud of the Zetas. Certainly not HRH nor even Dr. H.—then?

Ross Allen, NYC

I never liked being *young* much. The older I got, the more I liked it, but I'm here to tell you that I'd like to hold it—right here at 33. I like being a woman more than I ever liked being a young girl.

Jenny L. Law, Sumter, S.C.

Caleb itched. He lay on his back in the rude wooden bed, staring straight up through the slatted roof, mindless of the rasping breathing emanating from the woman lying on an old mattress under the window, the choking cry of an infant in its cradle hard by, and the moaning, insistent Carolina wind outside.

Oliver M. Neshamkin, M.D., NYC

Sitting there in his new uniform, his golden hair freshly washed and neatly combed, the new student looked wholesome, shy, perhaps more angelic than most ten-year olds. But when the boy looked at the clock, the headmaster knew something was peculiar; the hands were spinning backwards.

Terrence Smith, Chicago, Ill.

"Well, I do declare, if it isn't Gaylord Pettigrew," said the vivacious Lucinda, her eyes dancing with delight at the sight of the handsome young Confederate officer who had been her suitor in those glorious and carefree days before the war.

Jim Schottelkotte, Cincinnati, Ohio

Nobody stood at the urinals or washbasins. One stall was occupied. Thankfully, I washed off the makeup that staring passersby made me conscious of having forgotten about, pasted on the mustache, and quickly left.

Amy Schreiber, Brooklyn

Forester lay exhausted on his narrow bed, staring dumbly at the insipid ceiling fan which barely caused a stir in the airless furnace of his squalid room. Wiping perspiration from his eyes, he let his hand fall to the floor at the side of his bed with a dull thud. His blood turned to ice as something moved against his hand, something wet and cold but alive.

A. W. Lahman, Indianapolis, Ind.

Noisy silence filled Melinda's ears. "Alone, again," her soul whispered in rhythmic counterpoint to the unhappy childhood images clutching her mind's eye. In her private looking glass, the ice cubes crackled—shocked at the bourbon's warm caress—when a telephone joined this loneliness.

Nelda S. Davies, Chapel Hill, N.C.

Death. She had heard the word before. From a distance. Something that happened to other people. Friends of friends. Great aunts. Goldfish. Not gorgeous models like Alicia Skye who had everything to live for, dammit. "Main floor, watch your step. Main floor." How many more steps, she wondered. Exactly how many more did she have? There was so little time.

Larry Laiken, Bayside, N.Y.

Dawn. Another day. Awake, yet not awake. Fragments of dreams, shards of memories. Floating into unconsciousness. Unfocused eyes groping toward awareness. A date on the calendar, blurred, then clear. It is August 3, 1956.

Ruth Migdal, Brooklyn

It was the beginning of something he couldn't have possibly known the end of.

Jeff Monasch, Brooklyn

Contest Rules: One entry only should be sent to Competition Number 321, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 16. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of July 17. Out-of-town postmarks are given three days' grace. **Postcards only.**

SPECIAL SUMMER OFFER

20% DISCOUNT ON SELECTED ROOMS.

Make a trip for business or pleasure more enjoyable and save money at the same time. Stay at New York's grandest hotel at substantial savings–actually *more* than 20%–during the month of July. From July 1st to the 31st, The Plaza's single rooms, normally $49, are only $39...double rooms, normally priced at $65 for two, are only $49...and our $135 suites are discounted to only $99. (No charge for children under 19 in the same room with parents.)

What a wonderful time to indulge yourself or your family *for a week or weekend. The beauty of Central Park is our* front yard. Magnificent shops are our neighbors. And Carnegie Hall concerts, Broadway shows, and the attractions of Lincoln Center are within comfortable strolling distance.

Stay with us in July. For reservations, ask your travel agent about Plaza package plans or call toll-free 800-288-3000.

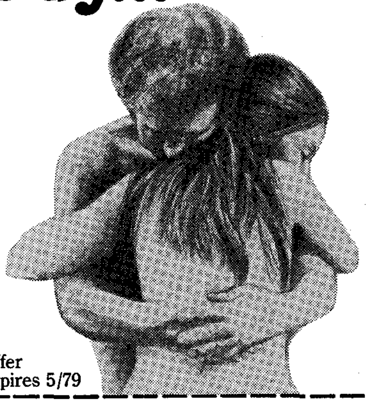
The Plaza

On The Park at Fifth and 59th.

WESTERN INTERNATIONAL HOTELS
Partners in travel with United Airlines

Quiet your mind and body...

And wake up your sex life!



For the first time, meditation and sexuality are blended in a total program to transform pleasure into ecstasy.

In its exercises, text, and illustrations, *Transcendental Sex* fosters warmth and adventure between lovers, and enables people of all ages with no prior knowledge of meditation to experience a more fulfilling sexual life than they ever dreamed possible.

Send for your copy today.

An alternate selection of the Playboy Book Club

Holt, Rinehart & Winston HR&W

Offer expires 5/79

TRANSCENDENTAL SEX
A Meditative Approach to Increasing Sensual Pleasure
by Jerry Gillies

I enclose $______ in full payment for ______ copy(ies) of *Transcendental Sex* @ $7.95 (plus $1.15 for postage and handling) each.

Name ______________ (please print)
Address ______________
City ______________
State ______ Zip ______
Please add appropriate sales tax.

Mail to:
HOLT, RINEHART & WINSTON
Order Fulfillment Dept.
383 Madison Avenue, New York, NY 10017

Page of Lists / Terry Clifford

NEW YORK SHIPWRECKS

"... Here are some of the most notable of the more than 2,000 shipwrecks that have taken place in New York Harbor ..."

Long ago, sailors believed that a sea monster lived in New York Harbor and swallowed up ships. Today, we may have more scientific ideas about what causes shipwrecks, but the perils of the sea remain. A bad fog can still cause a collision, and the currents of Hell Gate are as deadly as ever, even though the worst rocks there have been blasted away by the Army Corps of Engineers. Herewith, some of the most notable of the more than 2,000 shipwrecks of New York Harbor. A more complete history can be found in Jeannette Edwards Rattray's *Perils of the Port of New York* (Dodd, Mead, 1973).

1. **The Tiger,** Hudson River, 1614. The first European settlement of the city was the result of a shipwreck. When Dutch mariner Adriaen Block's ship caught fire and sank, Block and his crew were forced to spend the winter in Manhattan. The local Indians helped their guests to survive, and when spring came Block built a new ship—the first "modern" product of New York—which he named *The Restless*. Then he sailed away and never came back.

2. **The Lexington,** East River, 1780. This British ship, which may have been carrying $1.8 million, sank in 66 feet of water near the present location of 138th Street. The treasure has never been found, and probably never will be, beneath the 200 years' worth of muck and silt on the harbor floor.

3. **The Brooklyn-Manhattan Ferry,** East River, 1798. In the days before the Brooklyn Bridge, commuters reached Wall Street by ferry. A gust of wind sank one of these, drowning seven of the eight people on board.

4. **The Vineyard,** Lower New York Bay, 1830. The brig *Vineyard* was five days out of New Orleans when seaman Charles Gibbs, a former pirate, found out that she was carrying $54,000. He and his confederates killed the captain and mate and divided up the loot with the rest of the crew, to ensure their silence. In sight of Long Island, the pirates scuttled and burned the *Vineyard* and took off in smaller boats. But one of the yawls sank with money and occupants, and the other was so top-heavy that most of the booty had to be thrown over. When the bedraggled pirates arrived on what is now Coney Island, they hid two parcels with the remaining $5,000 in the sand but were captured before they could recover them. One package, with $3,400, was found. Eleven years later a storm swept the beach and scattered the other $1,600 across the sand, much to the delight of local residents.

5. **The Flying Scud,** Rockaway Beach, 1866. This American clipper ship was on its way to New York from Málaga when she went ashore, killing one crew member and spilling her cargo of tropical delicacies. For days afterward, people strolled the beach, picking up oranges, almonds, and Spanish fruits.

6. **The General Slocum,** East River, 1904. Some 1,500 working-class people from "Little Germany" on the Lower East Side boarded this steamer for their annual church picnic. The ship caught fire near Hell Gate. Although she was only 300 feet from shore, the captain sailed full speed ahead while the terrified passengers jumped to their deaths in the water or were hurled into the flames. A few hours later, 1,021 of them were dead. The captain, who abandoned ship, was convicted of criminal negligence; the manufacturers of the useless life preservers were spared from jail—there was no law to punish them for having made up the required weight with iron bars.

7. **The Roda,** Jones Beach, 1908. The *Roda* was carrying copper to New York from Spain when she got lost in a fog and ran aground. A storm washed her farther up the beach, where she broke up. Today her remains, 100 feet off Fire Island, are often visible at low tide. A lot of fluke and blackfish reside therein.

8. **The Lexington,** East River, 1935. A tramp freighter split the *Lexington* in two during a shipboard party, but the band kept playing, and the dancers kept dancing. Then, with another crash, the 125 passengers were thrown into the icy waters, where they held onto the ship and waited to be rescued. They all were, but seven crew members lost their lives.

9. **The Excalibur,** Bay Ridge Channel, 1950. The *Excalibur* was leaving New York on its way to a Mediterranean cruise when she collided with the Danish freighter *Colombia*, bound inland. The crash, which caused $1.25 million in damage to both ships, occurred because the *Excalibur*'s captain, a native of Bay Ridge, crossed his vessel over to the Brooklyn side of the channel to wave good-bye to his wife on shore.

10. **The Sea Witch,** Verrazano-Narrows Bridge, 1973. The *Sea Witch* collided with the *Esso Brussels*, killing sixteen people and setting off an explosion and flames that licked Verrazano-Narrows Boulevard. The *Sea Witch* was taken to Gravesend Bay in Brooklyn, where she smoldered for three weeks. Today she is being converted into a chemical carrier. The crash contributed to a new safety measure's being written into law; since its passage, accidents in New York Harbor have been reduced by 25 percent. ▬

Don't Give up the Ship

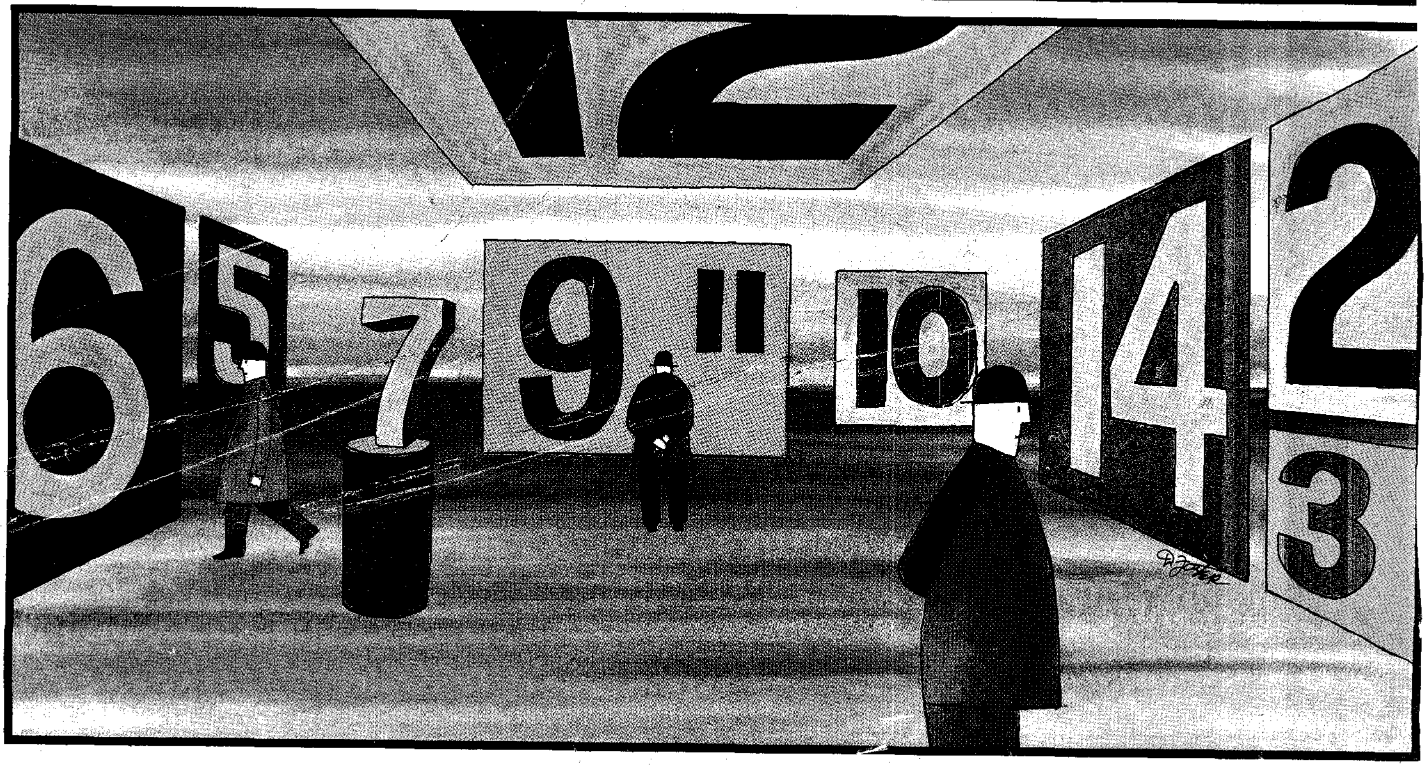
Illustrated by Jo Teodorescu

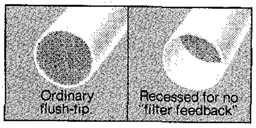
THIS WHISKY IS 12 YEARS OLD
CHIVAS BROTHERS LTD ABERDEEN SCOTLAND
CHIVAS REGAL
FOUNDED 1801
BLENDED SCOTCH WHISKY
PRODUCE OF SCOTLAND
750 ML (25.4 FL. OZ.)
100% SCOTCH WHISKIES
BLENDED & BOTTLED IN SCOTLAND BY
86 PROOF
CHIVAS BROTHERS LTD.
DISTILLERS ABERDEEN, SCOTLAND

Father's Day is also Grandfather's Day.

12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 86 PROOF • GENERAL WINE & SPIRITS CO., NEW YORK, N.Y.

There's more to choosing a low-tar cigarette than just picking a number.





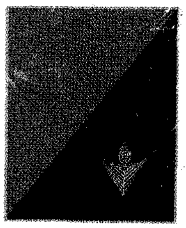
Any low-tar cigarette will give you a low-tar number. But there's something else that you should consider. We call it "filter feedback."

As you smoke, tar builds up on the tip of your cigarette filter. That's "filter feedback." Ordinary flush-tipped filters put that tar buildup flat against your lips.

And that's where low-tar Parliament has the advantage. Parliament's filter is recessed to keep tar buildup from touching your lips. So there's no "filter feedback." All you get is that smooth Parliament taste.

Parliament
FINE TOBACCOS

Parliament



LOW TAR · RECESSED FILTER

10 mg Kings
12 mg 100's

Low-tar Parliament

More than just a low-tar number.

© Philip Morris Inc. 1977

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 10 mg "tar," 0.6 mg nicotine—
100's: 12 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report, Aug. 77.